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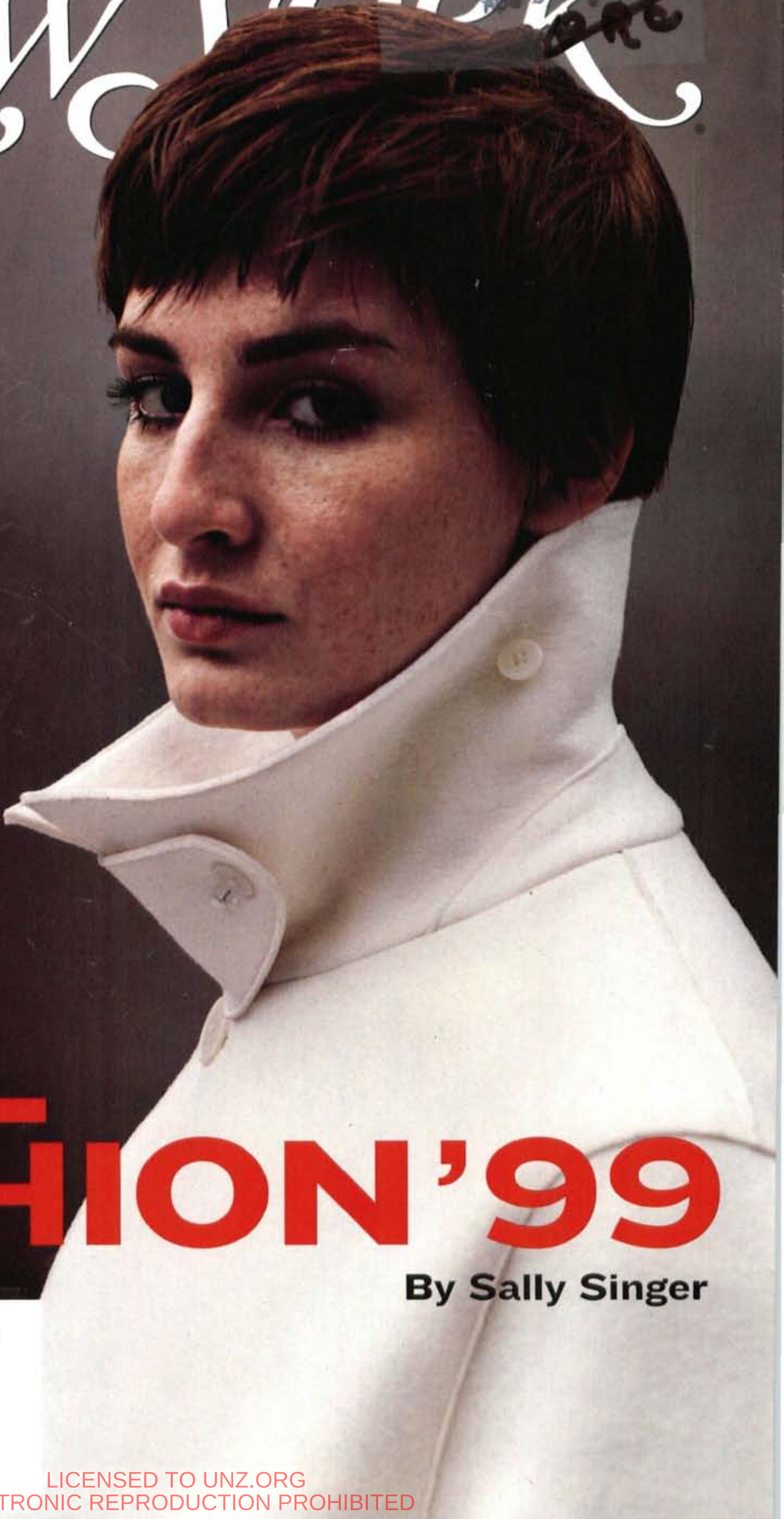

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Starring Erin O'Connor, Adrien Brody, Nan Goldin, Nan Kempner, and the Wu-Tang Clan.

FALL FASHION '99

By Sally Singer

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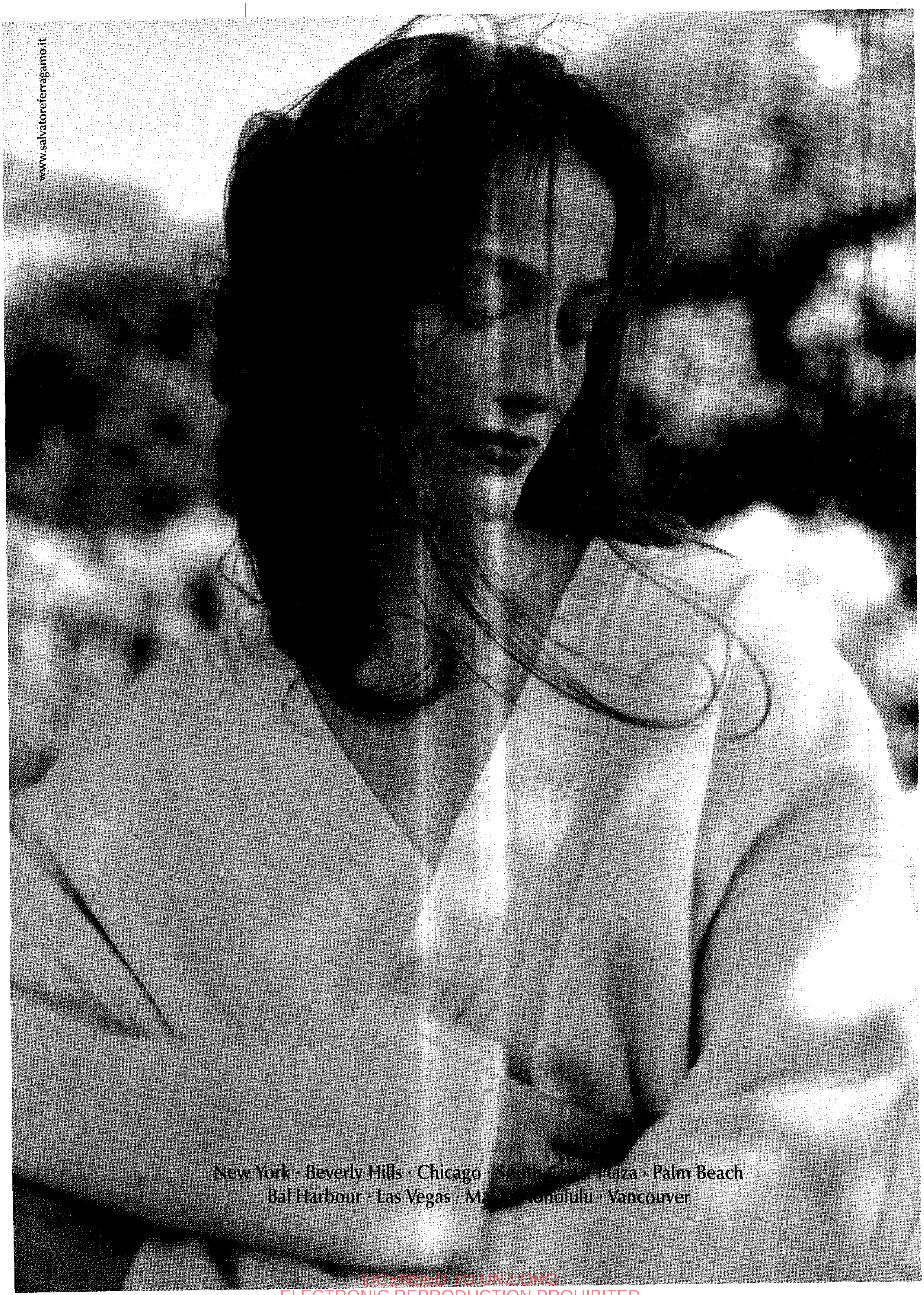
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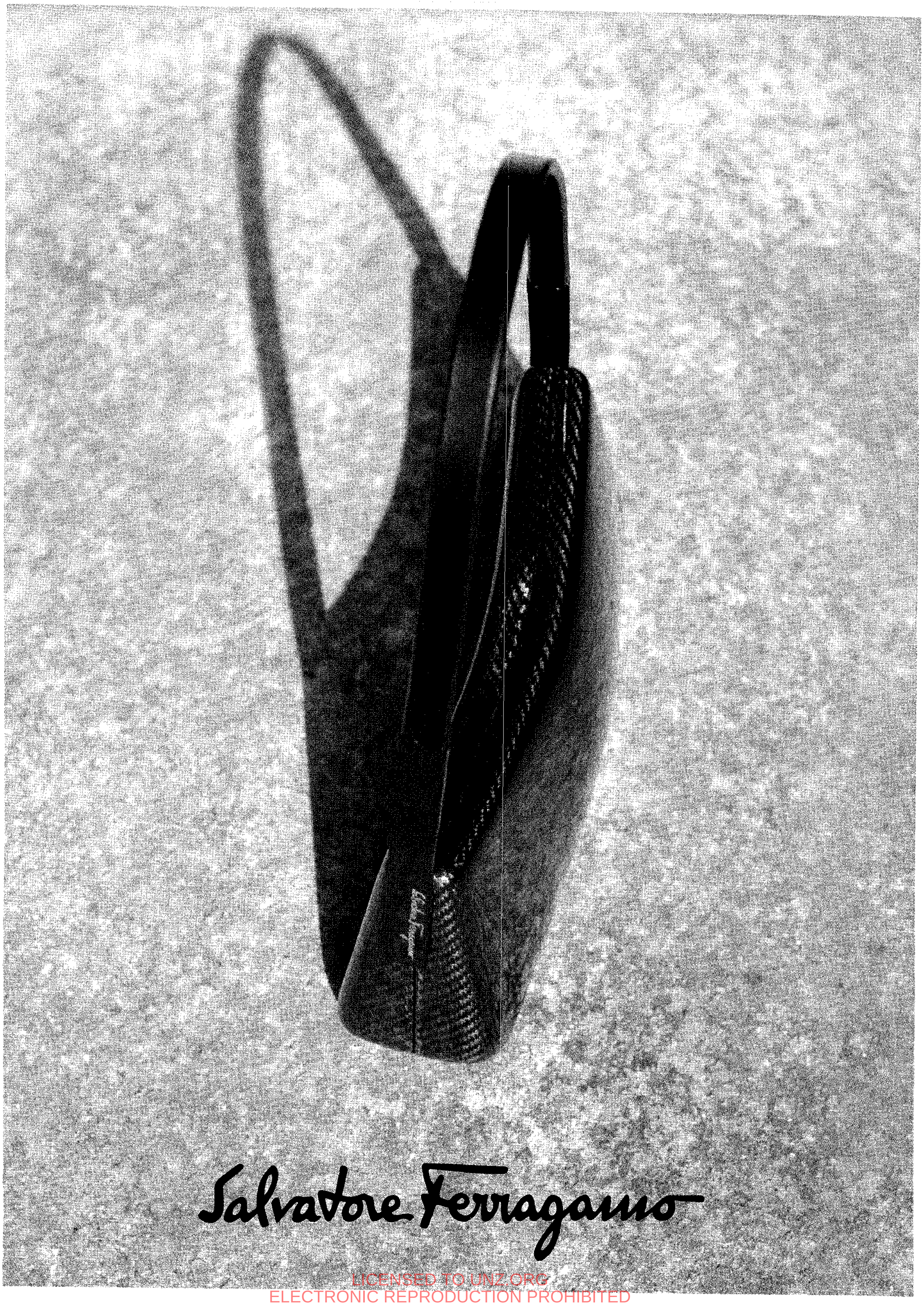
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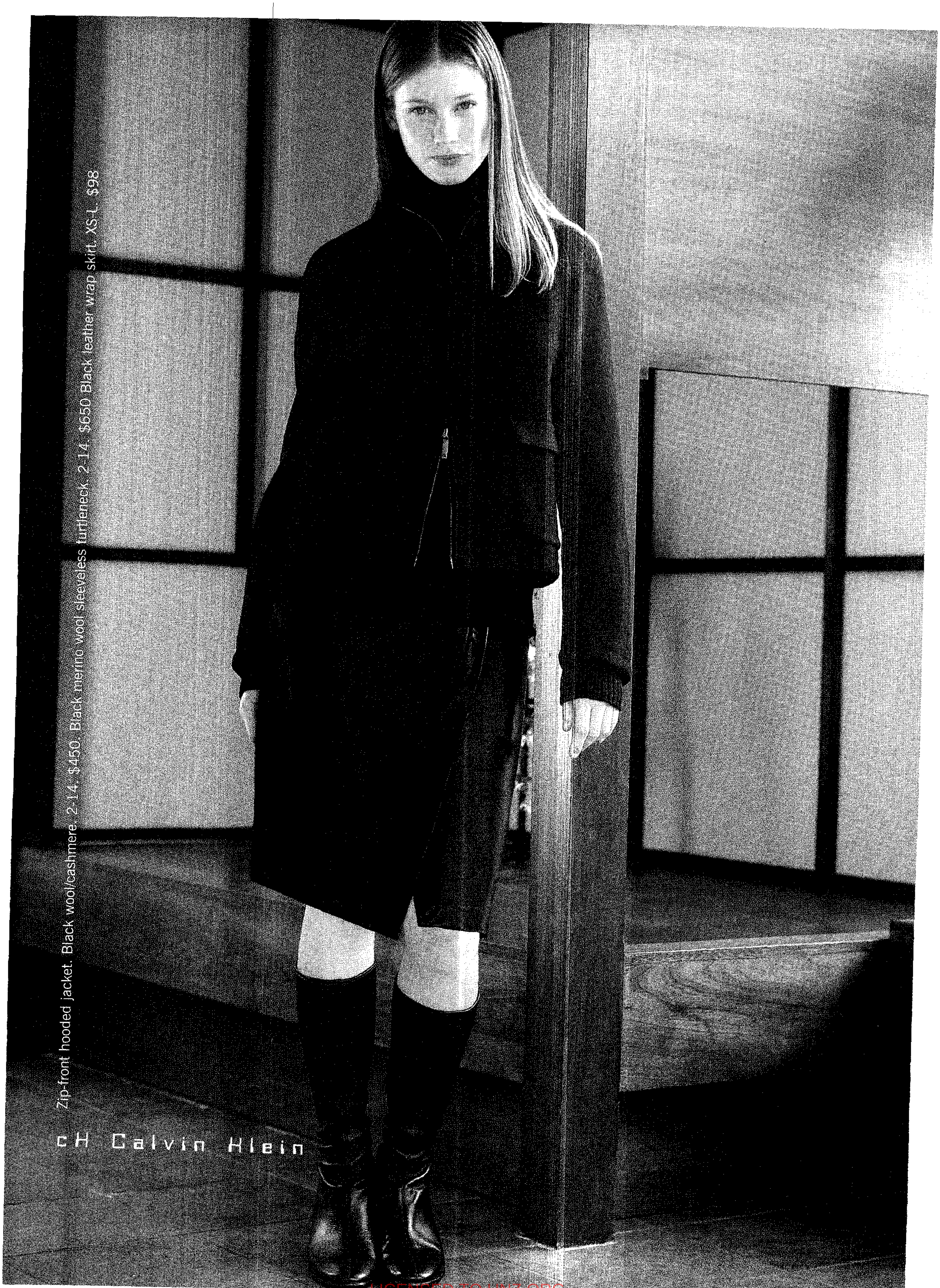
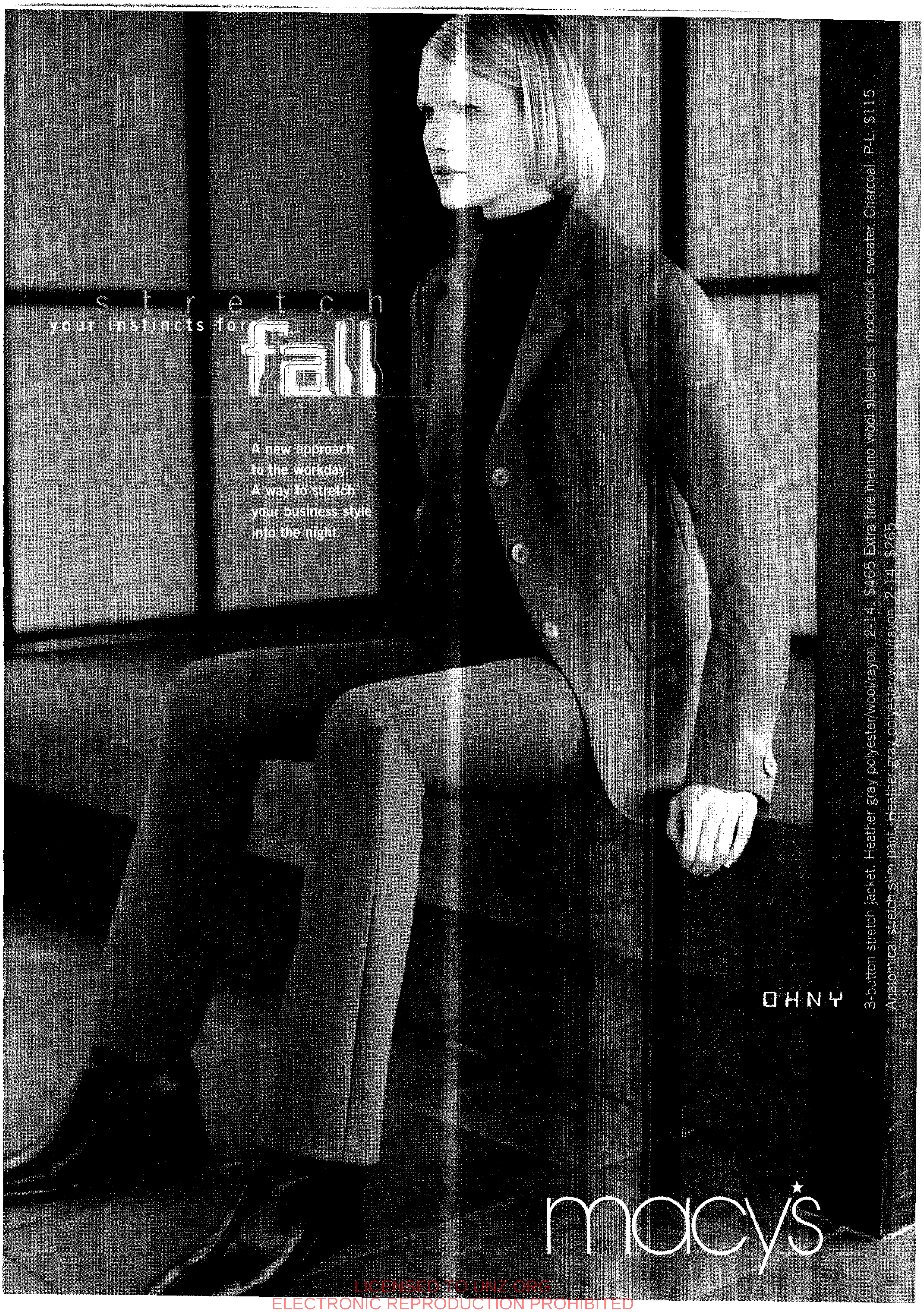


Zip-front hooded jacket. Black wool/cashmere. 2-14. $450. Black merino wool sleeveless turtleneck. 2-14. $650 Black leather wrap skirt. XS-L. $98

cK Calvin Klein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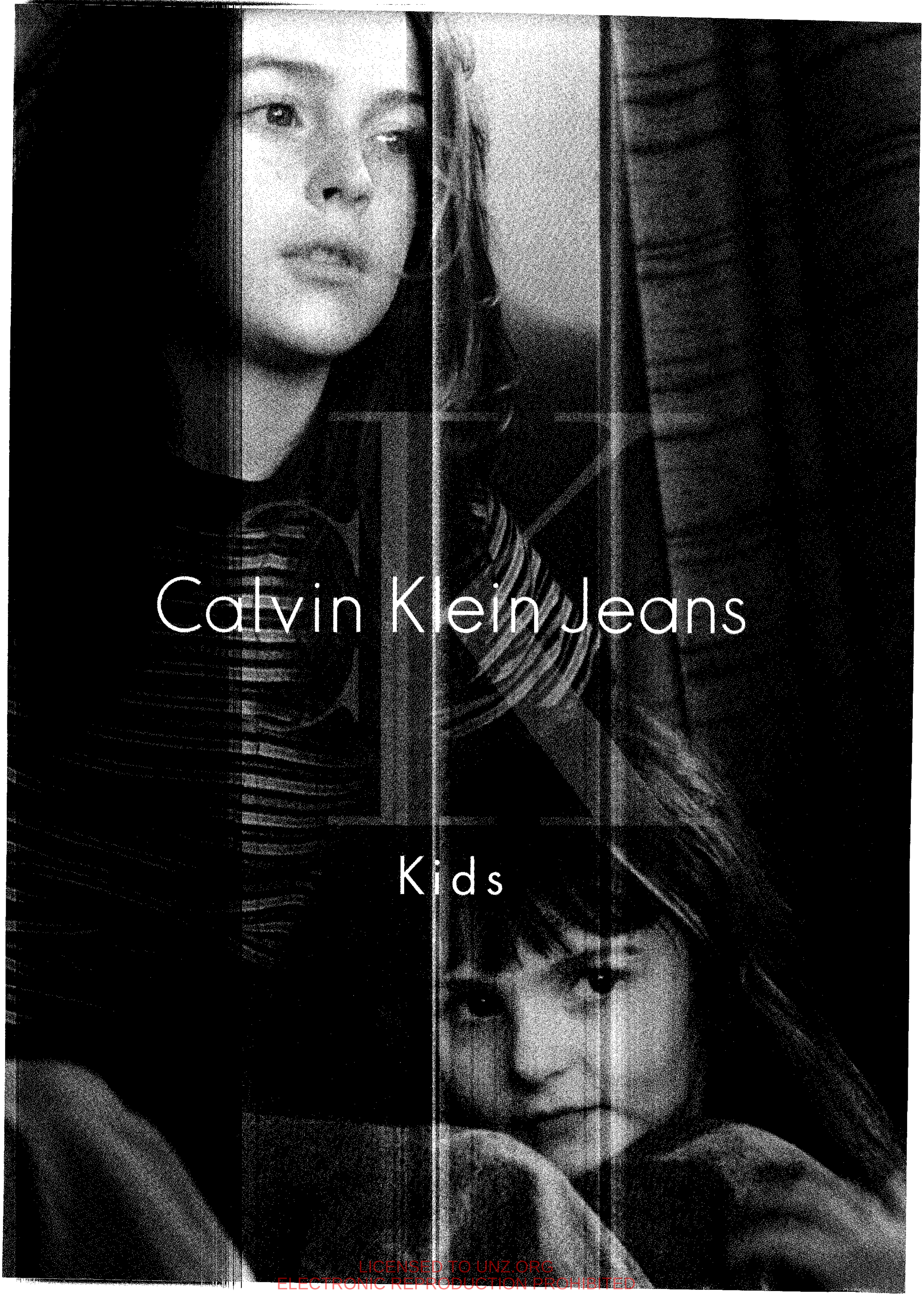
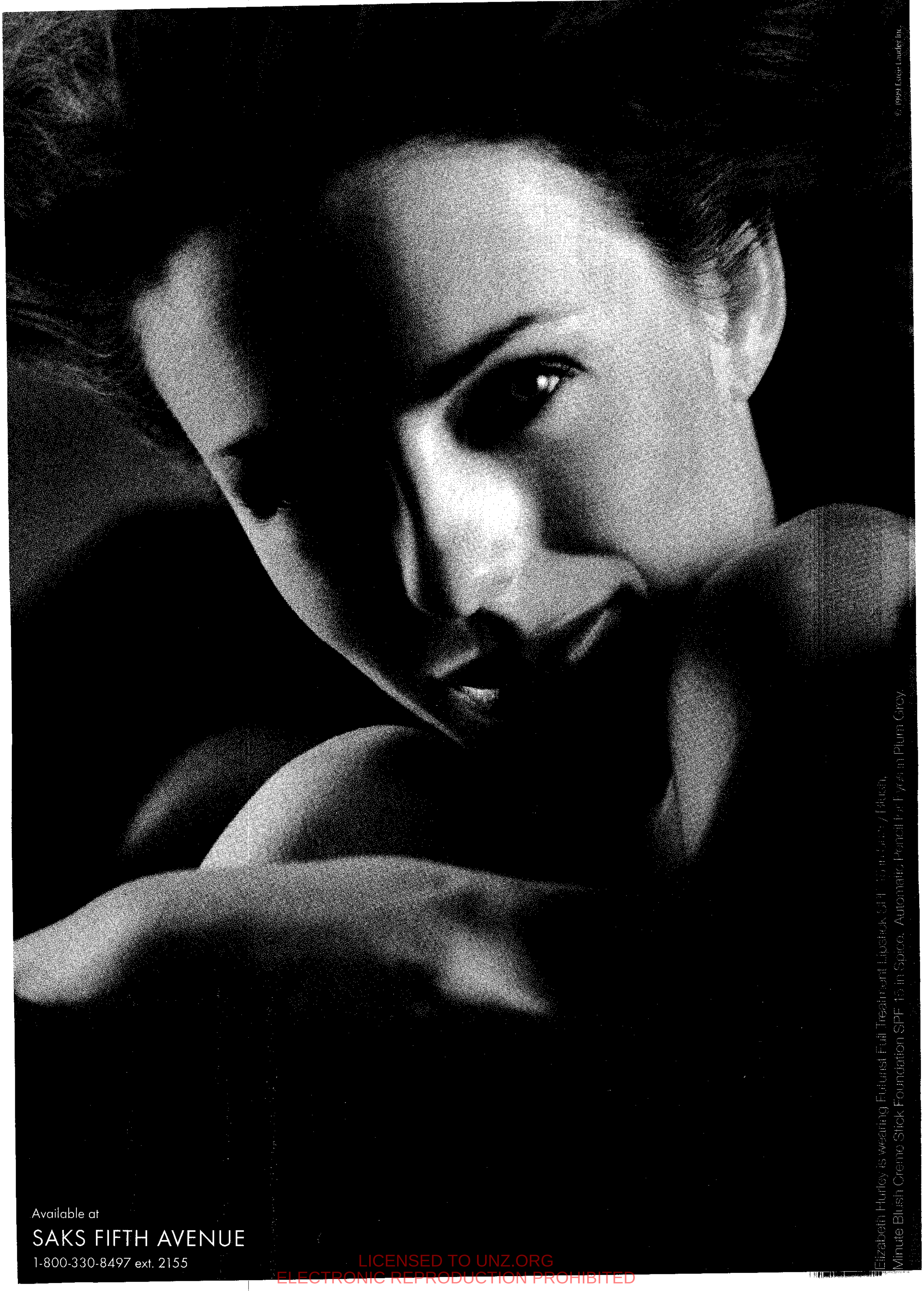

Calvin Klein Jeans
Kids



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Elizabeth Hurley is wearing Futurist Full Treatment Lipstick SPF 15 in [illegible] / Blush,
Minute Blush Creme Stick Foundation SPF 15 in Spice. Automatic Pencil for Eyes in Plum Grey.

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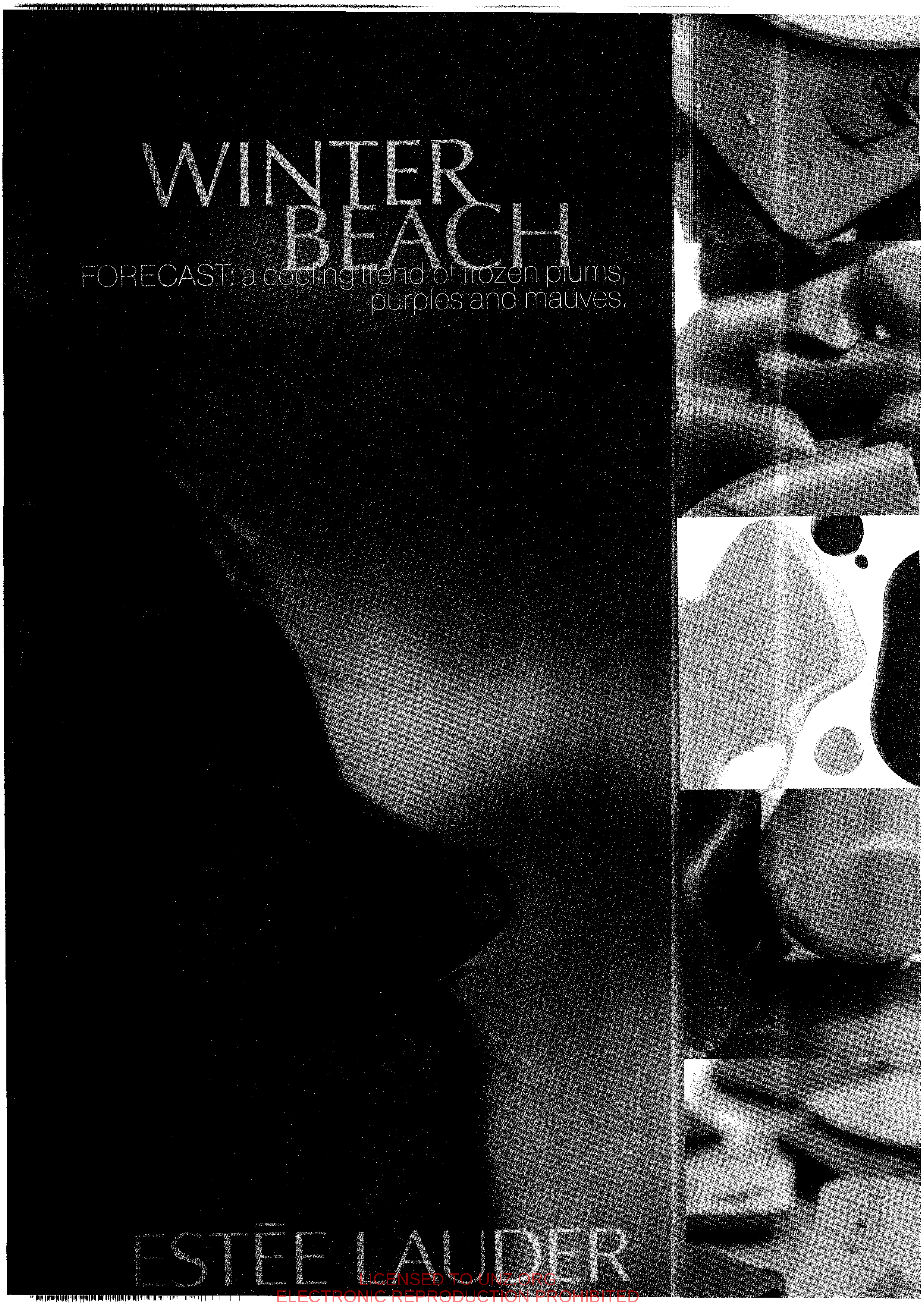

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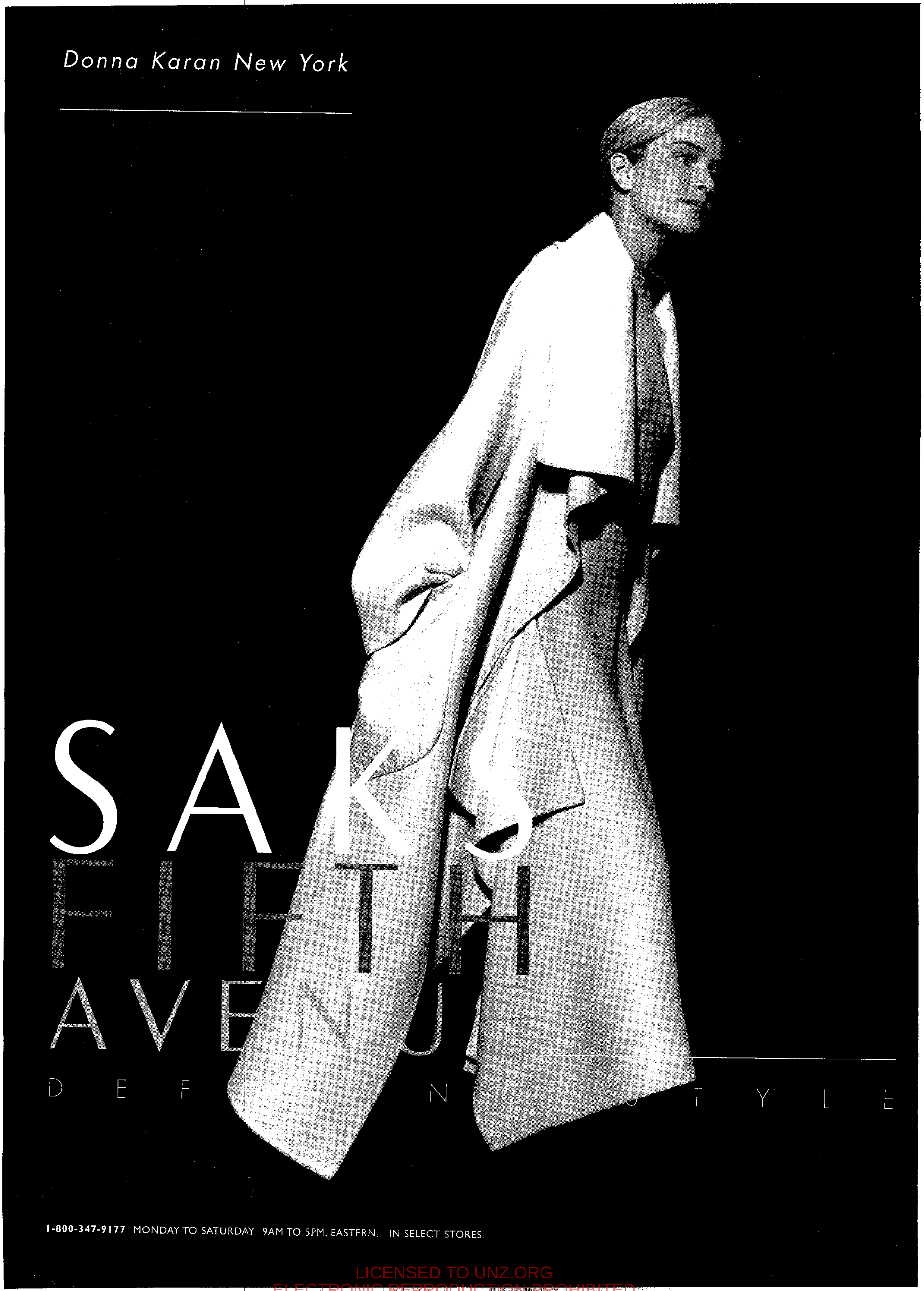

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A Cartier flip tank, a red-pony agenda from Tod's, and other things you should keep an eye out for

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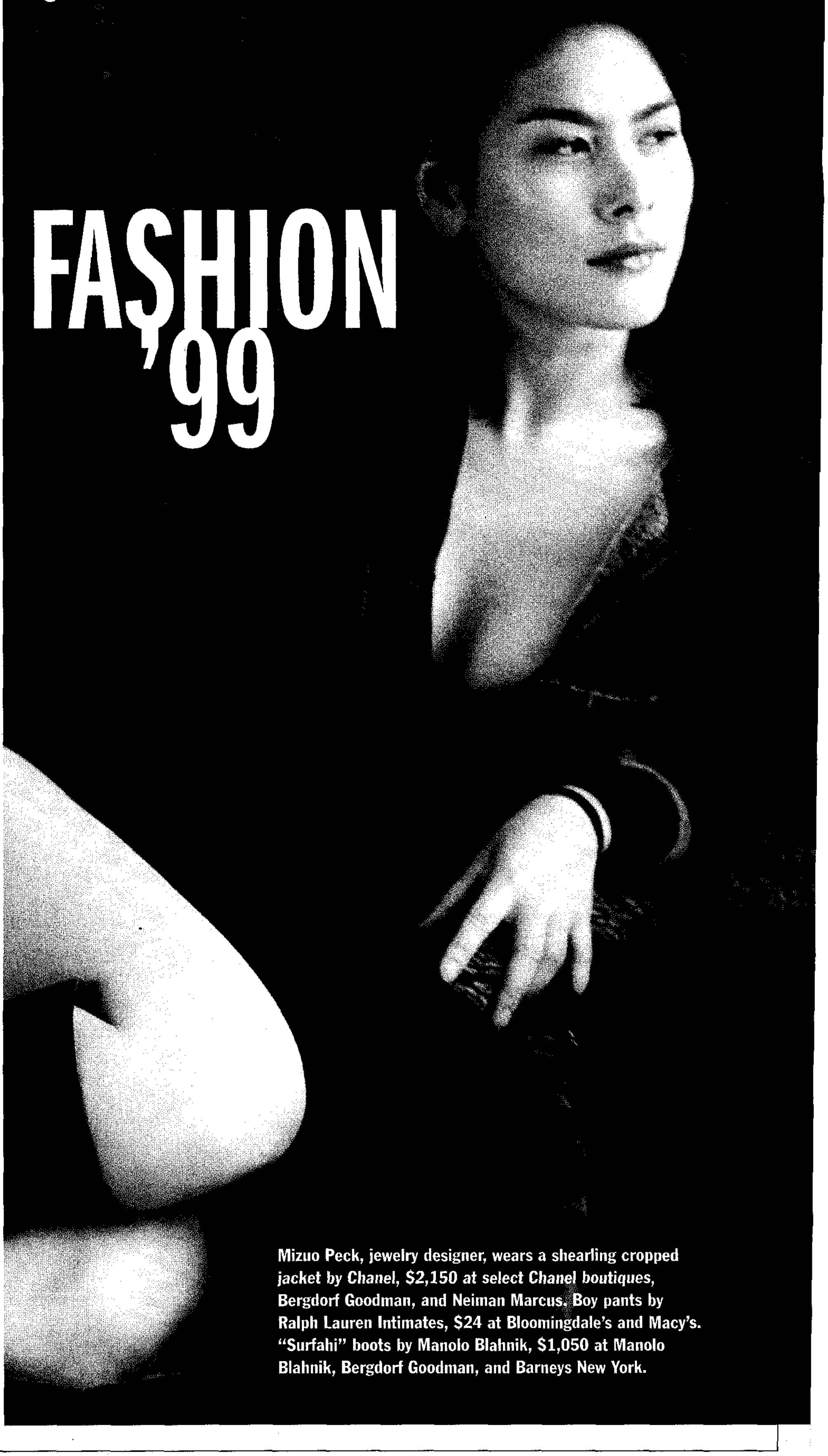
For a certain kind of New York woman—from Barbara Walters to Samantha Boardman—the transition from Bill Blass to Michael Kors is as seamless as day to night. Now that Mr. Blass (never Bill) is retiring, Michael (never Mr. Kors) will carry the torch.



FASHION '99

Mizuo Peck, jewelry designer, wears a shearling cropped *jacket by Chanel, $2,150 at select Chanel boutiques,* Bergdorf Goodman, and Neiman Marcus. Boy pants by Ralph Lauren Intimates, $24 at Bloomingdale's and Macy's. "Surfahi" boots by Manolo Blahnik, $1,050 at Manolo Blahnik, Bergdorf Goodman, and Barneys New York.

Photograph by Vanessa Salle. Fashion editor: Shari Anlauf. Hair: Stacy Ross for Bradley Curry. Makeup: Fiona Home for Trilise.

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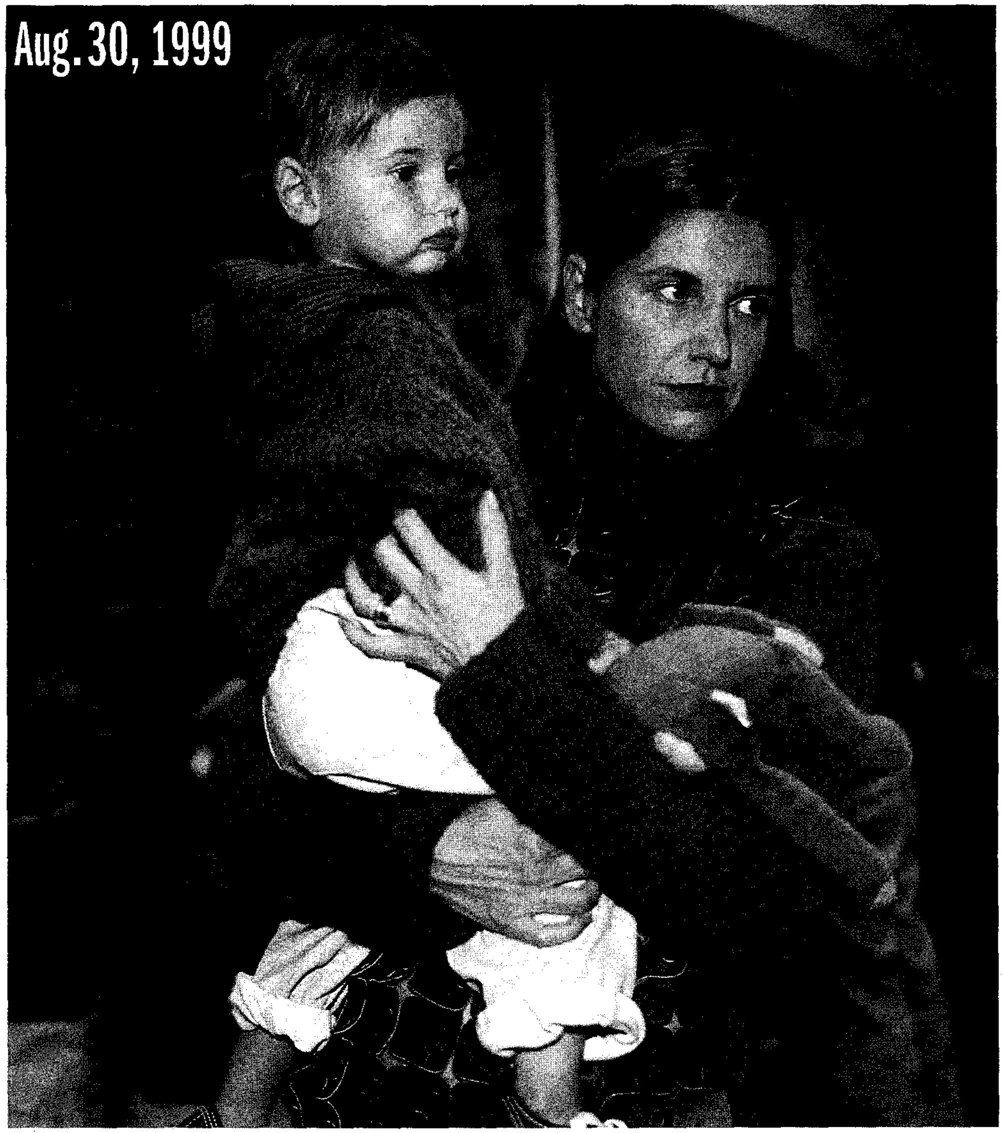

Sylvie Esvandjia, publicist, wears a puzzle pony-skin sweater, $3,110, and crop pants, $1,970, both by Mila Schön, at Bergdorf Goodman and Saks Fifth Avenue. Theo Esvandjia wears ribbed hooded pullover by TSE Children's Collection, $315 at TSE (827 Madison Avenue). Cashmere pants, $75, socks, $4, and shoes, $16, all by babyGap luxe at babyGap (680 Fifth Avenue). Photographed at Kermanshah Oriental Rug.

Cover: Photograph by Nick Haymes. Fashion editor: Kate Sebbah. Hair and makeup by Tina Turnbow for Stila/Céles-tine NYC. Erin O'Connor wears wool felt coat by Ralph Lauren Collection, $1,095 at select Polo Ralph Lauren stores, Barneys New York, Bergdorf Goodman, and Lord & Taylor (by special order). All makeup by Chanel Beauté: Natural Perfection foundation in porcelain beige, Sculpting Mascara Extreme Length in black, Lip Blush in pout. All products available at fine department stores. Shot against James Rosati's *Ideogram* (1967) outside 2 World Trade Center.

Photographer: Nan Goldin. Fashion editor: Franciscus Ankoné. Hair: Louis Angelo for Garren New York Salon. Makeup: Chrisanne Davis for LK&R Management.

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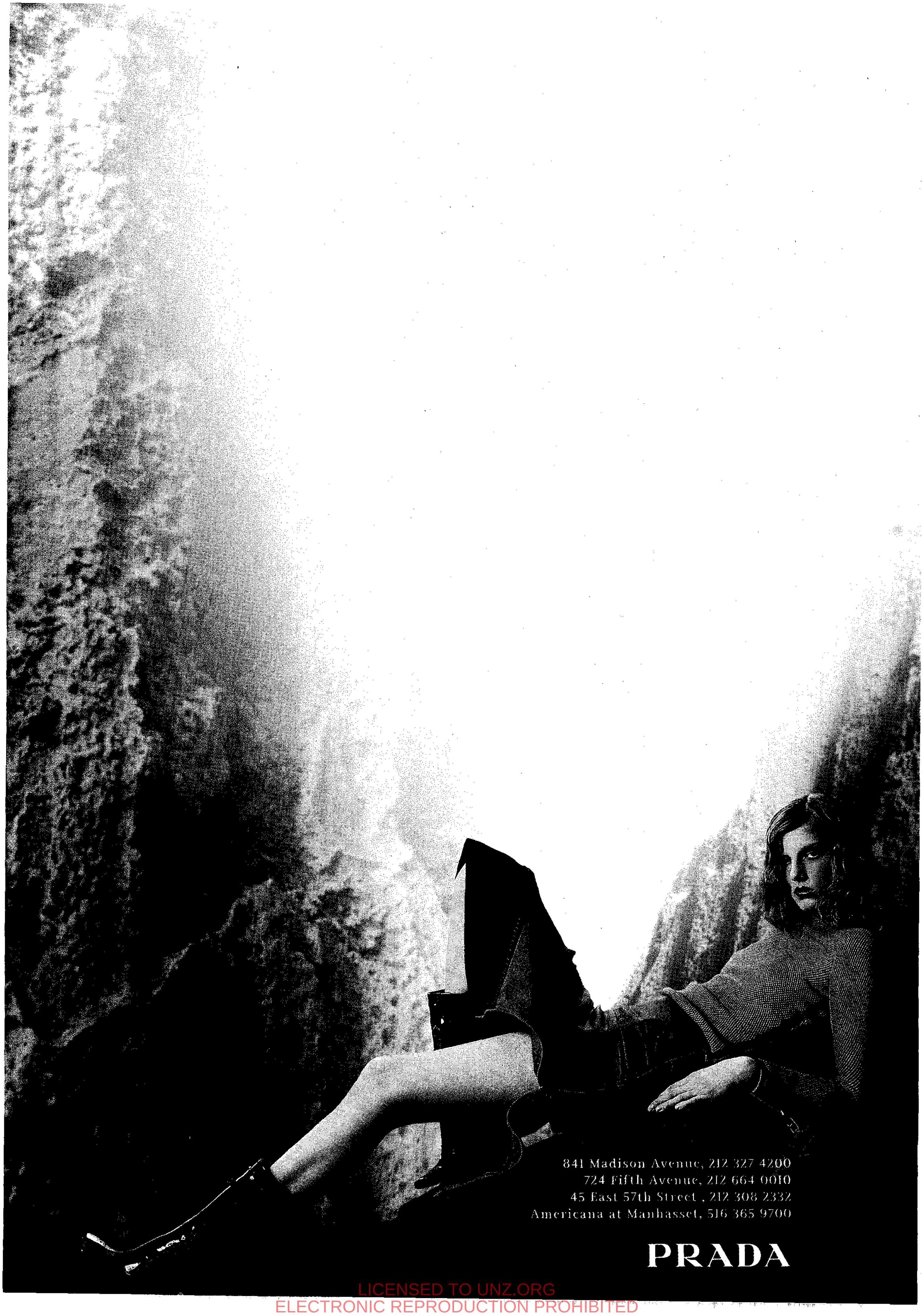

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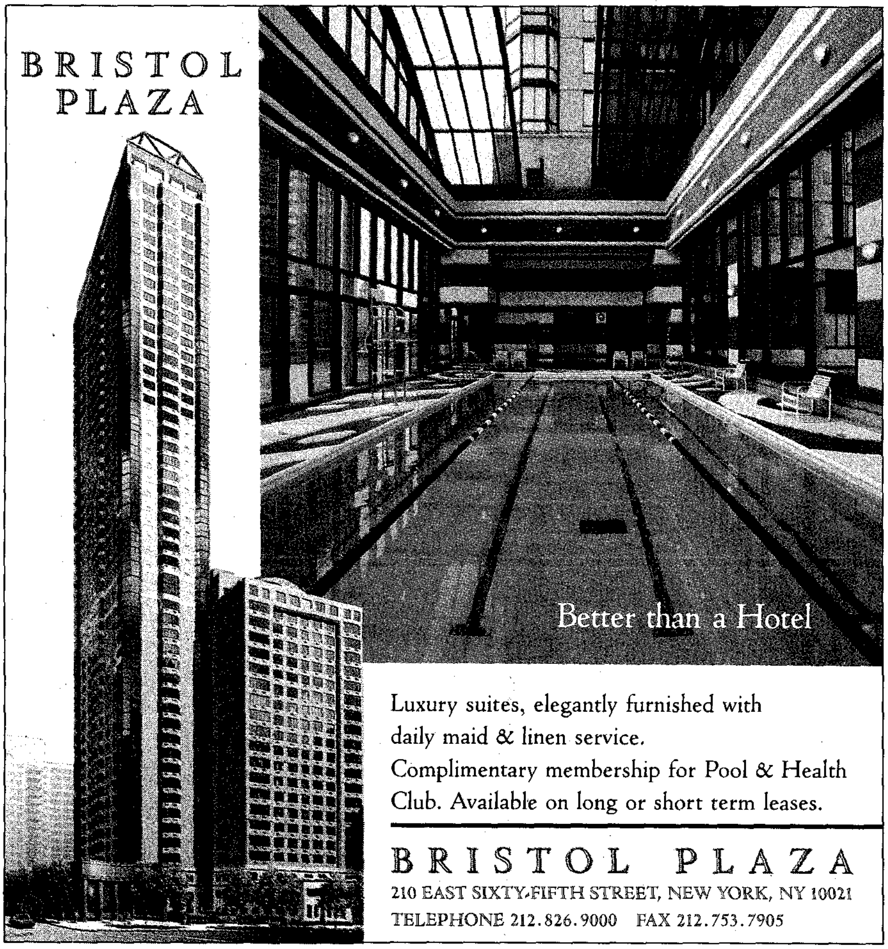
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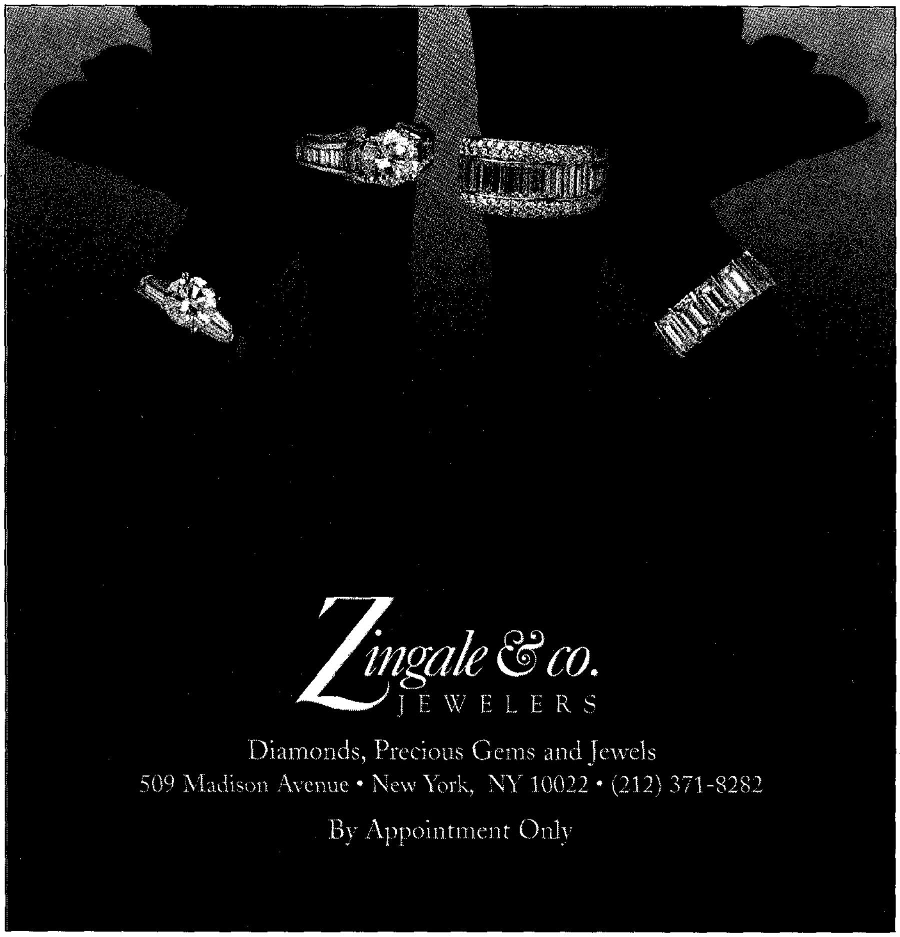
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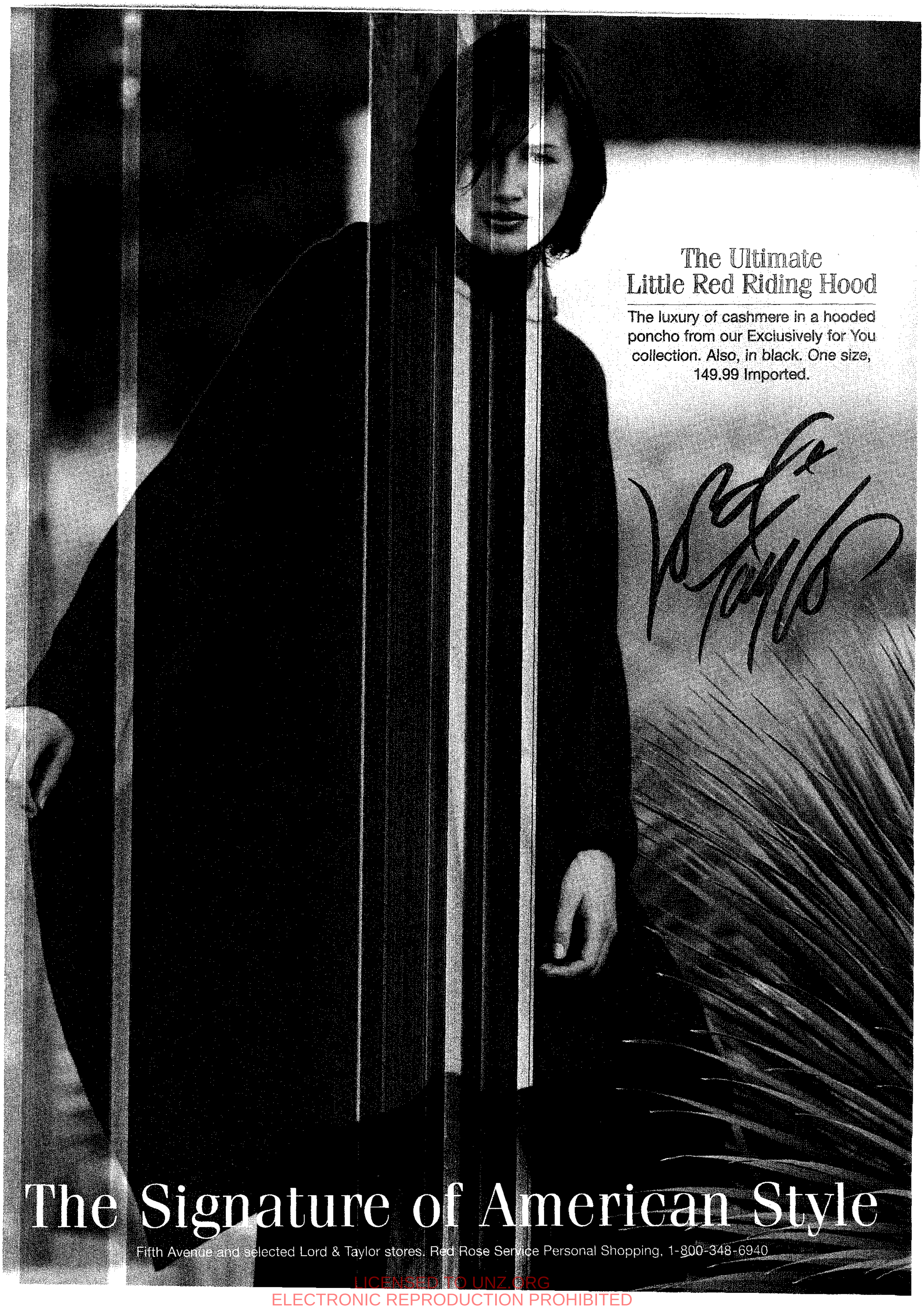
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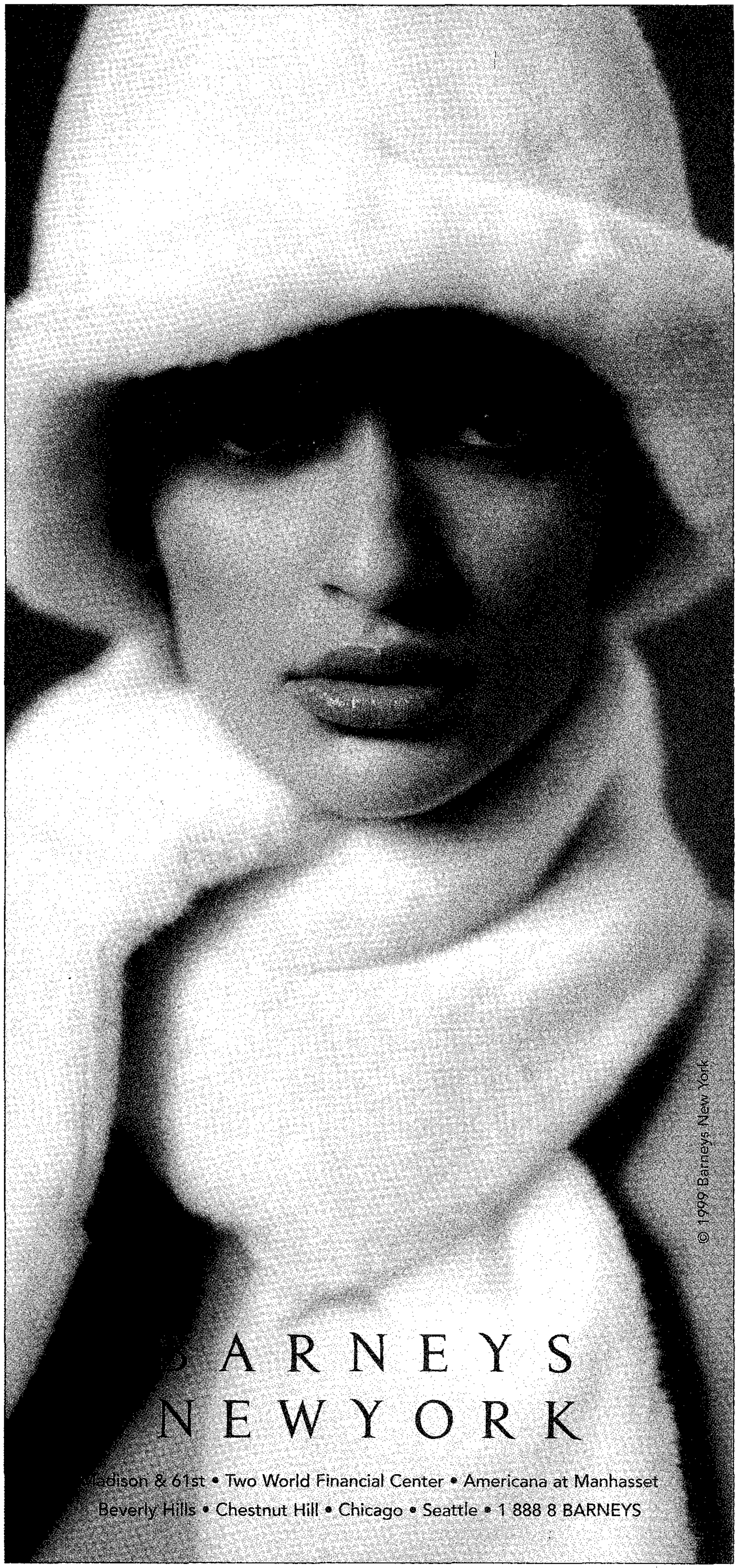
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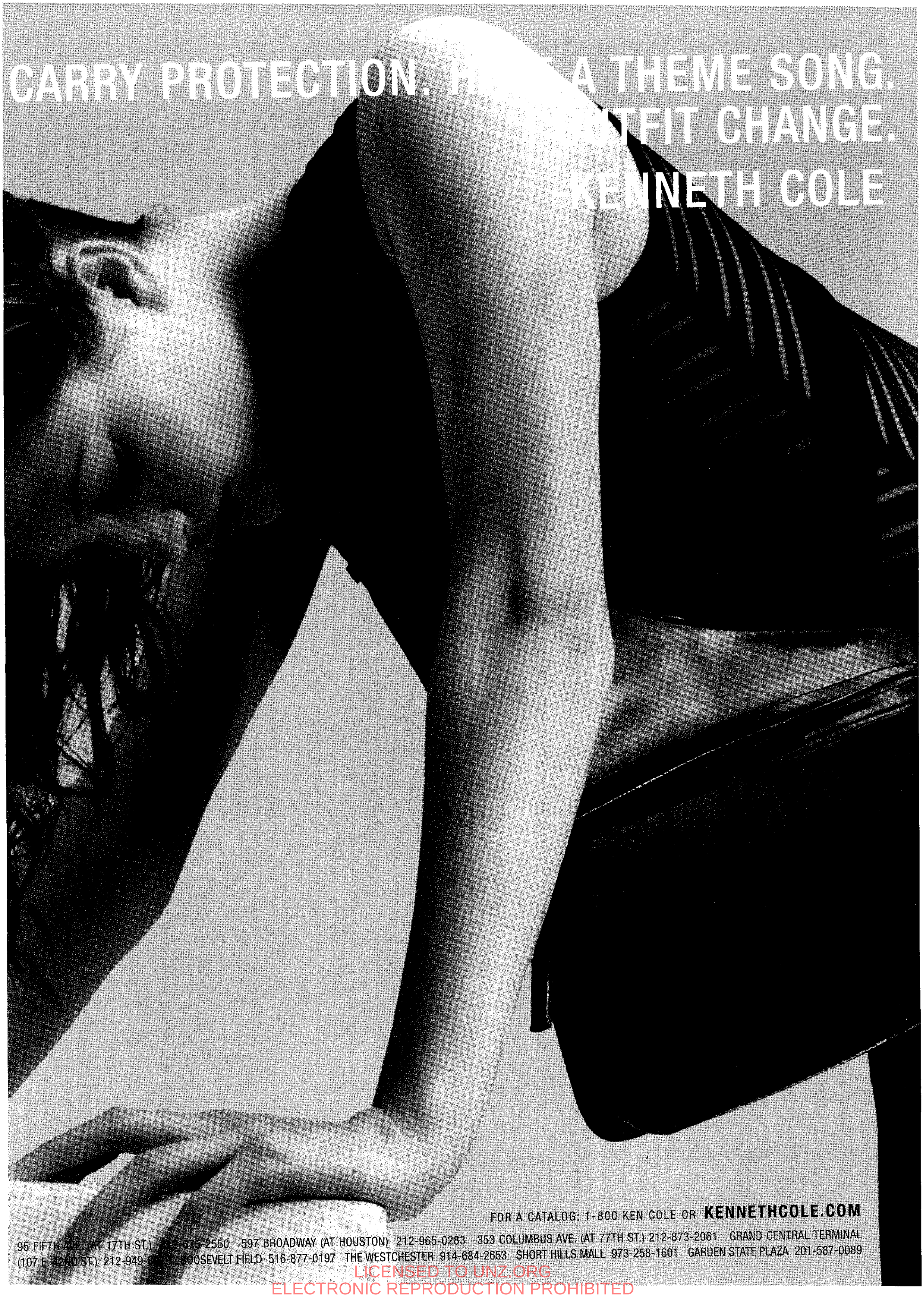
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Share Values

I HAVE JUST READ "WELCOME TO THE Fun House" [by Vanessa Grigoriadis, August 9]. As a single N.Y.C. professional who spends his weekends in a Hamptons share house, I am embarrassed (but somewhat amused) by this article. This is clearly self-promotion gone bad. An admittedly shallow "32-year-old nursery-school teacher who favors Gucci" and "tasteless jokes about JFK Jr."? I hope that readers understand that these people do not represent the overall quality of single New York professionals doing Hamptons share houses.

Michael D. Ornstein
MANHATTAN

HOW UNFORTUNATE FOR THIS GROUP THAT they agreed to humiliate themselves for your article. In the early eighties, my summer share in the Hamptons was the subject of an article in *Newsday*. When the story finally appeared, we were all mortified. We provided an endless supply of joke material for friends, family, and co-workers. We said stupid things and paid the price for many months. The members of this posse should be ashamed of themselves. Their selfish and thoughtless comments illustrate why I stopped summering in the Hamptons. Our group got off relatively easy. This group will suffer long after their shimmering tans fade.

Amy Brudner
HOLMDEL, N.J.

I'M NOT SURE HOW THESE PEOPLE WERE raised, but staying in a fraternity-like atmosphere past college couldn't have been their parents' goal for them. The writer's comment that there were no old or fat people on the beach was particularly amusing. Just how do you think this motley crew will end up? They can't stay young and immature forever. Well, not young anyway.

Alan Stone
MANHATTAN

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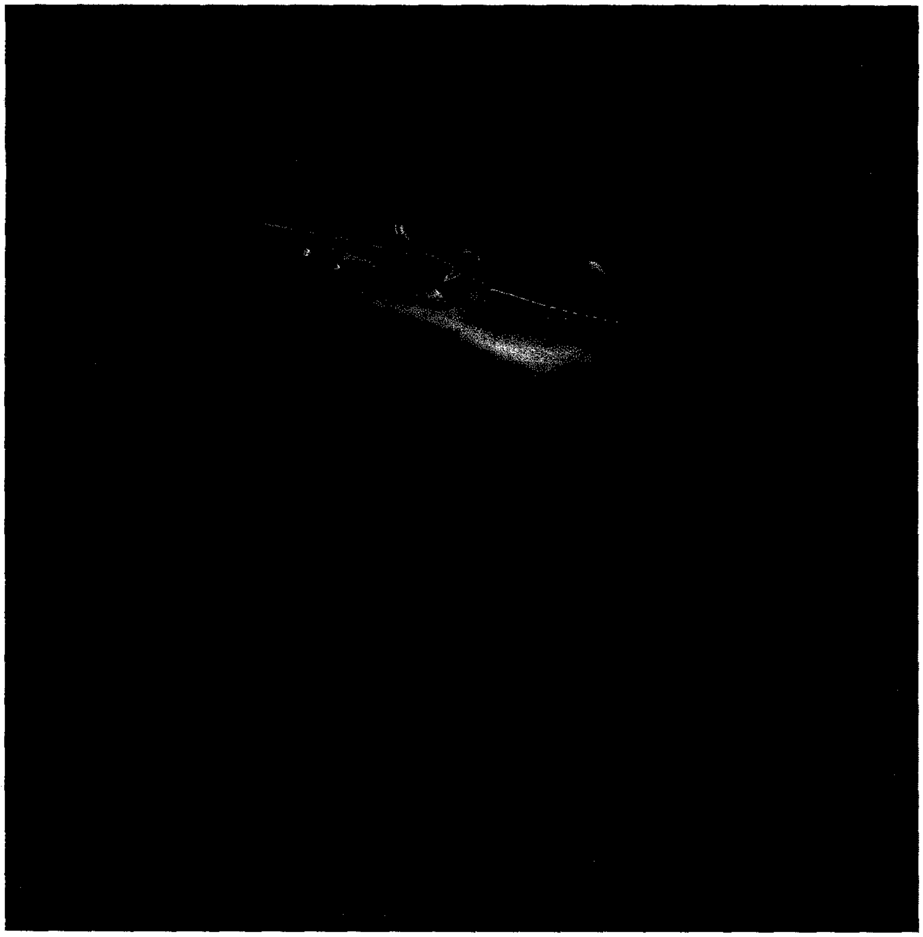

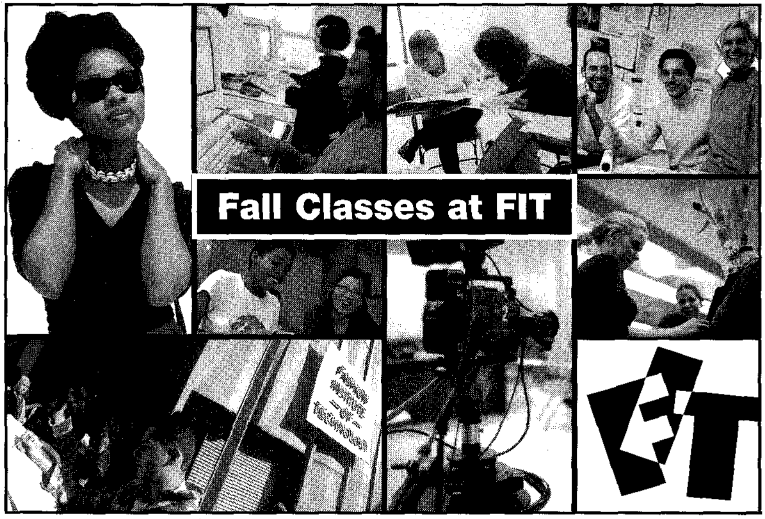

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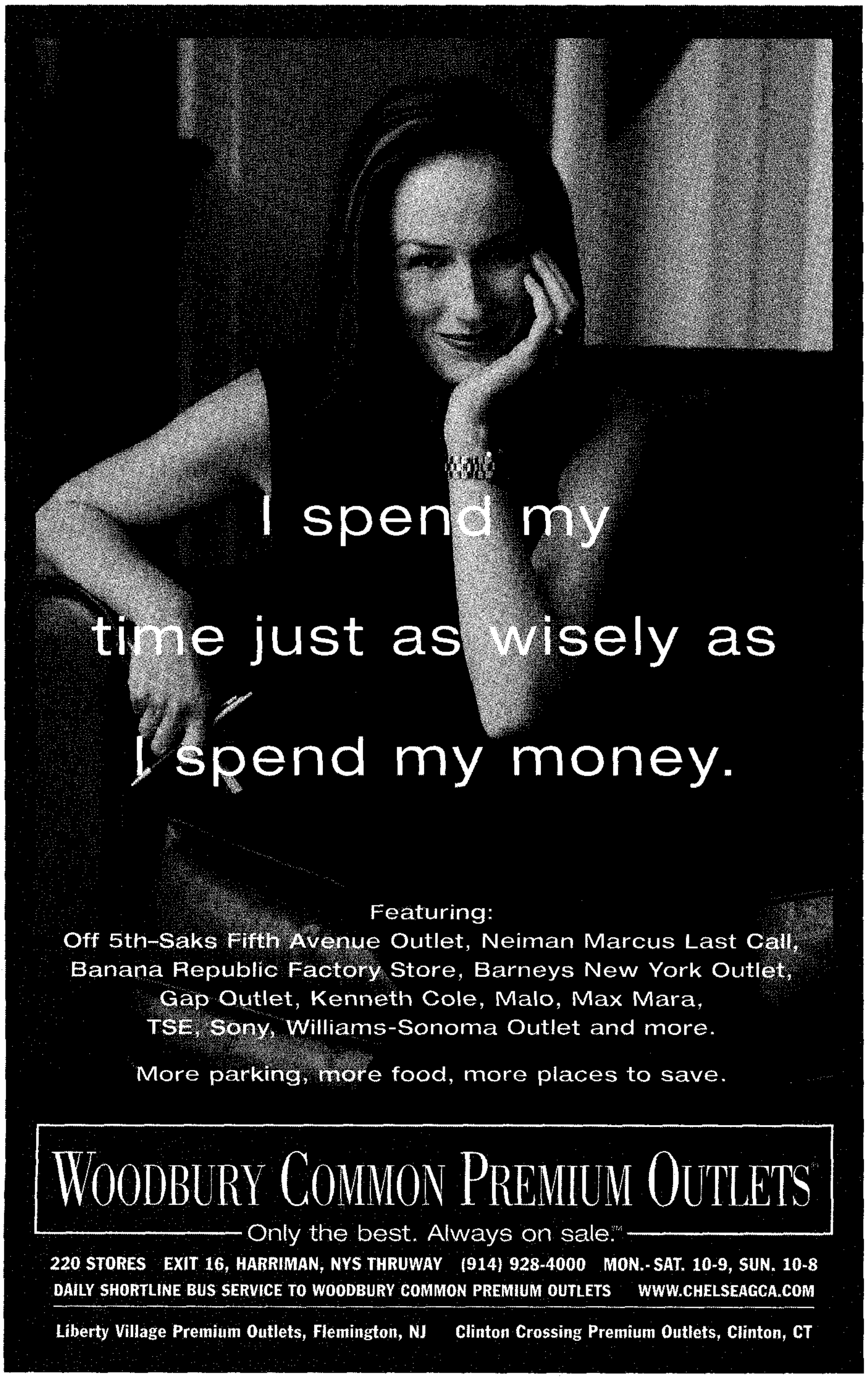

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LETTERS

THANK YOU FOR YOUR ISSUE ON THE Hamptons. It made me look at my life and priorities. I am of the same age and income bracket as those featured, yet I am married with two children, living in my newly built dream home in the 'burbs. I do not attend charity galas to be seen, like those in your summer-shares article, but because I actually believe that if you're blessed with a good life, you should help others. Also, I laughed out loud at your panel of experts: You want us to take advice from Shoshanna Lonstein, whose only known talent is having big breasts and dating men her father's age? I'll go to a beach not listed on your hot list, get a parking spot, let the sun curl my hair, and thank God I am not single and in search of lunacy!

Name Withheld
BERGEN COUNTY, N.J.

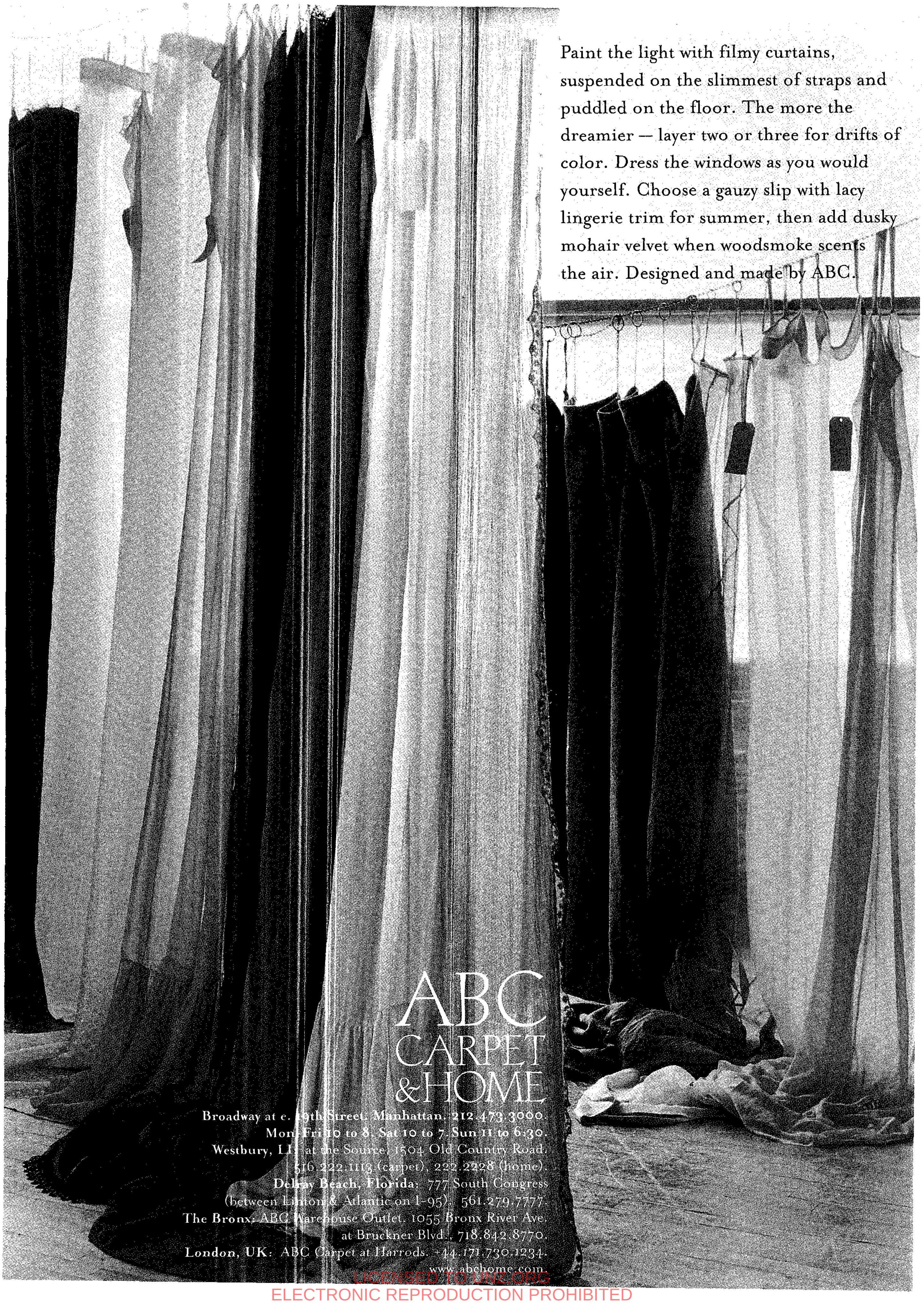
RICKY'S HOUSE SOUNDED ALL TOO FAmiliar: uptight, pretentious, and boring! There's nothing worse than callous yuppie sophisticates pretending to be something more than they are (well, sharing a house with nineteen of them might be worse). An elaborate selection process for snooty lobster parties by the pool, attendance at charity events (not that they were so into MS), and talk of stock options? Count me out.

John Casey
MANHATTAN

ONCE AGAIN, *NEW YORK* HAS WRITTEN AN article for my file. I am a high-school principal. I strive to give my students a wide range of reading material as fodder for their important life decisions. The reading file is filled with stories about the famous and the everyday; those we admire and respect; those who offer hope and gentility to an often unkind world. Your article on the Hamptons share house illuminates what may seem to be a desirable lifestyle but on closer examination uncovers people filled with arrogance, selfishness, and elitism. Students—I hope that we have taught you well enough to discern.

Joan P. Kaufman, Ed.D.
BROOKLYN

THAT'S FUNNY: YOU PUBLISH ANOTHER Hamptons issue, and guess what? Again, every Hamptons town is mentioned except Westhampton. I'll always be content on Friday evenings walking down Main Street in Westhampton Beach while the Puffys and Perelmans from those "other" Hamptons towns struggle up Route 27, des-



Paint the light with filmy curtains, suspended on the slimmest of straps and puddled on the floor. The more the dreamier — layer two or three for drifts of color. Dress the windows as you would yourself. Choose a gauzy slip with lacy lingerie trim for summer, then add dusky mohair velvet when woodsmoke scents the air. Designed and made by ABC.

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Adam Butler
GREAT NECK, N.Y.

Charity Case

WHAT IS THIS OBSESSION WITH THE Hamptons? This preoccupation with whose house is bigger, whose house is located in the best area, who is on the A-list, who is invited to the best parties, etc., is sadly indicative of what is considered important in our society. What brings this shallowness to a whole new level, however, is the concept of "fashionable charities." I was absolutely revolted to read about the benefit auction held on July 24 in Southampton to raise funds for William Randolph Hearst's San Simeon castle in California ["Gotham Scene: Estate Sale," by Maura Egan, August 9]. Have these people lost all touch with reality? If the castle needs money, then let the Hearst family provide the relief funds. If a group of wealthy New Yorkers wants to use a benefit auction as a noble excuse to get together, then why can't they find some legitimate, worthwhile charity that really needs the money? I cannot understand why anyone would possibly want it publicized that they actually attended this event.

Ronni Shalit
MANHATTAN

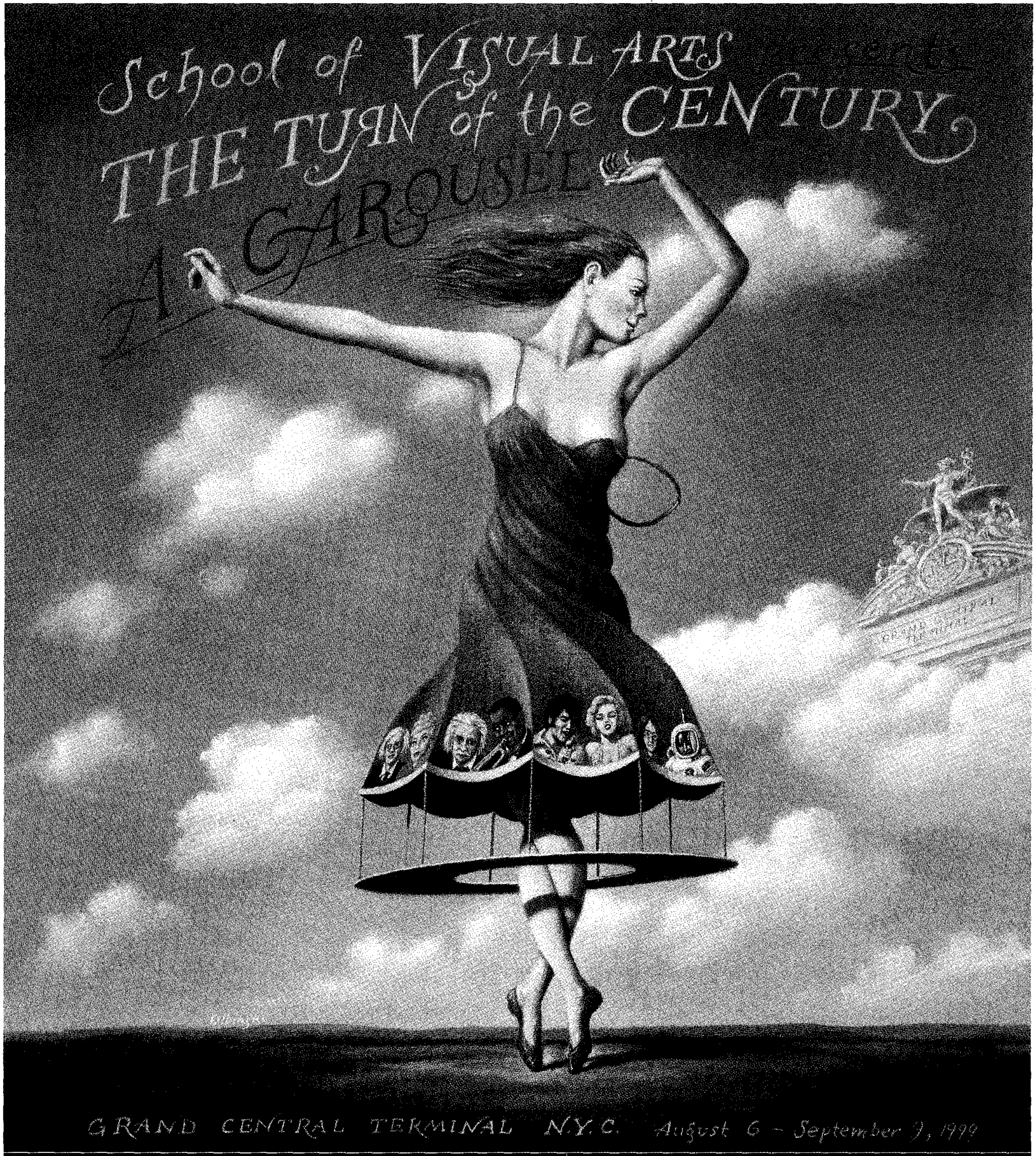
Mark of Distinction

ALTHOUGH *NEW YORK* MAGAZINE READERS undoubtedly were amused to learn that Leonardo DiCaprio is seeking to register his name as a service mark for certain entertainment services ["Gotham: Mark His Words," August 9], they also should appreciate that doing so is an entirely appropriate step in protecting a performer's most important asset and intellectual property: his or her name. As *New York* Magazine itself claims to own, protect, and enforce no fewer than 22 important trademarks (as listed in the legend under its masthead), why should Mr. DiCaprio not register and protect his own?

Evan H. Katz
Kane Kessler
MANHATTAN

Room With a View

WHO'S TAUNTING WHOM? OR IS IT JUST jealousy ["Gotham: 3BR, Riv Vu, Dirt-Cheap, Scary . . . ," by Robert Kolker, August 9]? Maybe some people are willing to pay $3,000 for a cubbyhole apartment in Manhattan,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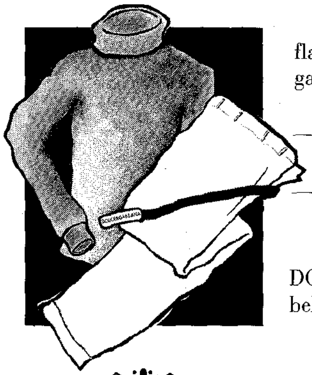

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Peter A. Geiger
THE BRONX

He's Probably Connected

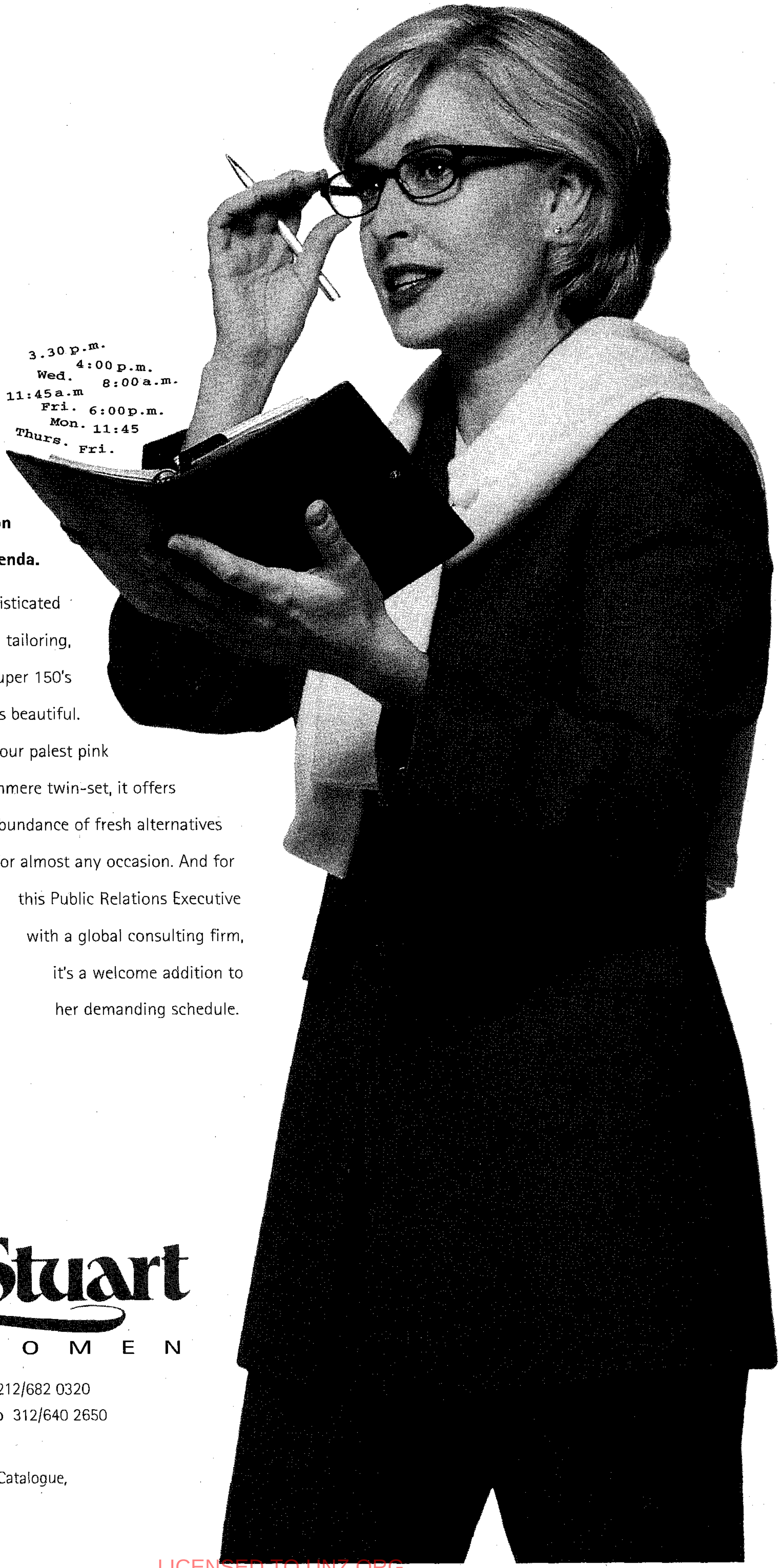
ERIC KONIGSBERG'S ARTICLE "THERE'S Something About Geno" [July 26] is another example of why Italian-Americans will forever be thought of as mafiosi and goons, no matter what we may accomplish in life. The men chronicled embody every stereotype that people think of when Italians come to mind. Articles like this one, television shows like *The Sopranos,* movies like *Bonnano,* and theories on the Italian-American lifestyle from that noted paisano Spike Lee may be entertaining to some. But to hardworking Italian-Americans who do not aspire to be in these Mafia fantasy camps, it is yet another insult to our people.

Name Withheld
MANHATTAN

Still the Boss?

AS A JERSEY SHORE CONTEMPORARY AND a fan since the late sixties, I can't bring myself to praise Bruce Springsteen circa 1999 or to bury him. The "easy unity" with the audience that Ethan Brown felt in the first Meadowlands show seemed to me, at the second show, as if he delivered what a smug, affluent crowd came for: a set list of sing-along favorites. The band was passionless, the sound mix muddy, and during the few quieter numbers, the "devoted" audience climbed the stairs in droves for the beer concessions. The Springsteen shows of the seventies that changed the lives of me and my friends, that turned being from New Jersey from a national punch line to a point of huge pride, are of the past. He belongs to the tailgate-party crowd.

Gene Ritchings
MANHATTAN



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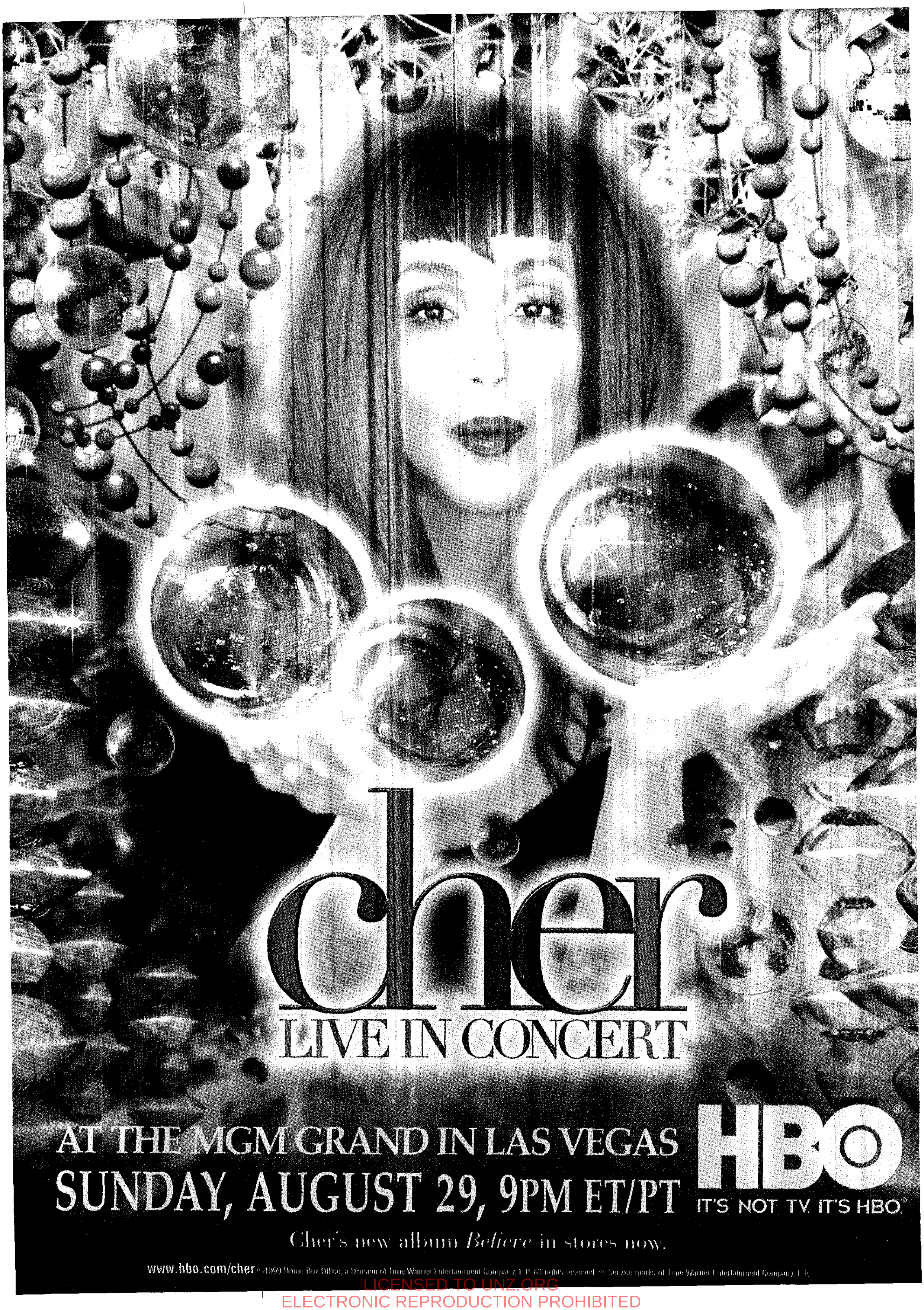

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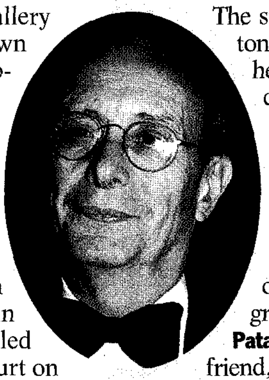
BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

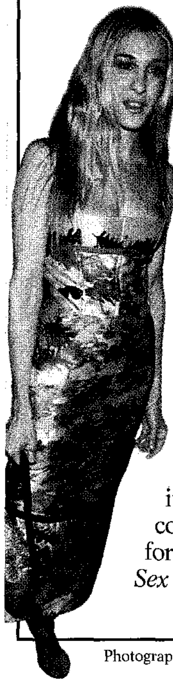
A FAMILY FEUD HITS THE ART WORLD

The Sidney Janis Gallery was famously known for championing Abstract Expressionism, but there's nothing abstract about the nasty feud that's brewing between the two brothers who inherited the gallery when their father died in 1989. In a lawsuit filed in State Supreme Court on August 17, **Carroll Janis** is accusing his brother and sister-in-law, **Conrad** and **Maria Janis**, of forcing the gallery to close last month. In his court papers, Carroll charges that Conrad's "every move is written and directed by Maria" and that he "abandoned his family business, leaving Carroll with the sole responsibility" to pay off the estate's huge tax bill and to run the business. Carroll claims that he asked his brother to leave Beverly Hills and help out in the family business when the art market hit the skids in the early nineties. Not only did Conrad refuse, but, his brother charges, he hired his own lawyer and accountant to review the books and wrote himself checks totaling $200,000, "purportedly for his living expenses while in New York City without ever providing any receipts." Then Conrad gave his power of attorney to Maria, "who caused substantial disruption" to the business. Now Carroll is insisting that he be "fairly compensated" for his work. His lawyer did not return calls.



YOU SAY D'AMATO, HE SAYS *#$@%ING MARINARA!*

The staff at Henry's in Bridgehampton was thrilled when a group of heavy-hitting politicos decided to celebrate **Al D'Amato**'s 62nd birthday there recently. But according to a witness, their adulation faded as a dozen rowdy men and women arrived nearly two hours late for their reservation. After ordering another round of Cosmos, the group—which included **Governor Pataki**; **Charles Gargano**; his girlfriend, the actress **Phyllis George**; and **Earle Mack**—ordered pasta, an item not on the menu. As a waitress poured libations, one of the guests growled, "Where did you learn how to fucking pour wine?" and grabbed her arm, making her spill it. "Where's my fuckin' food?" chimed in the birthday boy. The governor left before dinner, not a moment too soon. When the pasta arrived, a guest shrilled, "What the fuck is this? I wanted marinara!" Says the insider, "It was a circus. I never have encountered such rude people in my life. It got really ugly." A D'Amato rep insists that "the mood was more festive than rude," while Pataki spokeswoman **Zenia Mucha**, who was at the dinner, offers, "I know not to go out and behave that way, especially in *that* town. It's a fishbowl. I don't know why people would ever go there."



A SPLICE OF LIFE AT *ENTERTAINMENT WEEKLY*

For some creative New Yorkers, dropping to one knee to propose or hiding the engagement ring in a dessert has become just a little bit clichéd. When *Entertainment Weekly* senior writer **A. J. Jacobs** decided to merge with *EW* ad-sales rep **Julie Schoenberg**, he put his muse to work. "Julie had hinted that she didn't want any traditional crap," says Jacobs. So he contacted the stars of her favorite TV show, *Sex and the City*, and asked them to read from a script he had drafted (of course, it didn't hurt that he had done *EW's* cover story on the show the week before). Then he got hold of an advance *Sex and the City* episode and spliced in his personal proposal scene. When he and Schoenberg settled in to view the tape, there was **Sarah Jessica Parker**, mid-episode, saying, "My relationship with Mr. Big was going *nowhere*, and I had no possibility of course with A. J. Jacobs, because *he* wants to marry Julie Schoenberg." The other actresses also participated, with the exception of **Kim Cattrall**, who was under the weather. Jacobs also added a De Beers diamond commercial into which he had spliced pictures of himself and repeated entreaties such as "Please," "It'll be fun," and "Would it kill ya?" "Julie was watching the show, and all of a sudden they were talking about us," says Jacobs. "She was shocked. The only thing she was upset about is that she was wearing boxer shorts when she was proposed to. I'm just glad her favorite show is *Sex and the City*—not *Oz*."

THE POWER GIRLS BLOW A FUSE

Being young and fabulous isn't as easy as it looks. Check out the fireworks between **Lizzie Grubman** and **Lara Shriftman**, two of the Power Girls who run New York's nightlife. Last month, publicist **Liz Cohen** left Shriftman's shop to go to work for Grubman, taking along her assistant, **Jessica Meisels**. At a recent polo match in the Hamptons, Meisels felt the heat, according to a chukker fan in attendance. "Lara decided to pull Jessica aside for a little talk," reports the eyewitness, who adds that Shriftman accused Meisels of stealing her mailing list and threatened to sue. " 'I've got the best lawyers in the country working for me for free,' " Shriftman snapped at Meisels, the source reports. But when called for comment, all four publicists downplayed the incident and denied they're at war. In fact, Shriftman says that Cohen and Meisels sent

With Ken Frydman

Photographs: top, Judie Burstein/Globe Photos; bottom, Gregory Pace/Corbis Sygma.

flowers with a "beautiful" note when they left. But clearly there is *some* tension. Shriftman couldn't help asking, "Did someone in Lizzie's office plant this with you?"

DECORATOR DISSES KITT'S CABOODLE

Eartha Kitt is in a snit. The last thing the taxi-voice chanteuse expected when she hired decorator **Gilbert Holmes** was to find herself in court. But it looks like that's what's going to happen. Nearly a year ago, Kitt commissioned the tony furniture mover to transform her self-made "needlework tapestries" into a headboard for her Westchester bedroom, at a cost of more than $2,000. She later forwarded him another $7,000 as a "loan." But neither the loan repayment nor her headboard ever arrived. Last January, when Holmes failed to drop off her tapestries as promised, Kitt turned catty. She says she tried contacting Holmes for months, but he had disappeared. Now she's contacting her lawyers. "This is just ridiculous," says her daughter and assistant, **Kitt Shapiro**. "It's not the money that she's worried about. It's the principle." Holmes did not return calls.

LITTLE GRAY MATTER; CAPITAL OFFENSE

CLASS ACT: Maybe acting ability is learned, not inherited. The children of monologuist **Spalding Gray** and playwright **David Mamet** were spotted this summer on Martha's Vineyard taking improv classes taught by **M. J. Munafo**, artistic director of the Vineyard Playhouse. Students were given "suggestions" to act upon and, according to Munafo, the Gray and Mamet offspring all show "theatrical promise" as dramatic and comedic actors. **LIVING LOUD:** Fans of free performance art should head to the Market Diner at 43rd Street and Eleventh Avenue any Friday afternoon between 2:30 and 2:45. That's when **Linda Stasi** and **Mark Simone,** co-hosts of New York 1's weekly "What a Week" segment, rehearse their current-events point-counterpoint show, which tapes at four. Sitting across from each other, noshing on chicken salad, the dour duo act out their routine. The unusual venue was chosen because "they have a parking lot, the food is good, and they let us sit there," explains Stasi. **GRACE'S GUY:** The betting is that the divorce between **Grace Hightower** and **Robert De Niro** will get down and dirty now that Hightower's hired **Stanley Arkin** as her lawyer. Arkin has handled high-profile divorces before—for **Frank Richardson** and **Ron Perelman**—although he's most famous as the pit-bull litigator Wall Streeters call when they get in trouble. De Niro is battling back, retaining **William Beslow**, a matrimonial lawyer known for handling the tough ladies. He was the lawyer for four years of **Judith Regan**'s seven-year divorce and, very, very briefly, represented **Patricia Duff.** **CHOPPING WOODY:** **Woody Allen** may get a chillier reception next time he applies for a film permit in New York, now that he has inadvertently bruised the ego of a big shot in the mayor's Office of Film, Theater, and Broadcasting. **Wally Rubin**, the office's director of theater, recently sent an internal memo complaining of being left out of the loop about the current Allen project shooting in Times Square. "Reminder, anything that is to be filmed in the Times Square or Theatre District area . . . no matter what it is, I need to know about in advance," Rubin wrote. Allen was unavailable for comment, but a spokeswoman for the film office said, "This is just a casual memo." *Casual?* DID WE MENTION THAT RUBIN USED ALL CAPITAL LETTERS?

Woody Allen:
Back in Times Square

Additional reporting by David Amsden.

ARTHUR CARTER STEELS HIMSELF

Arthur Carter didn't forge a deal to sell his New York *Observer* to **Conrad Black**, but the hands-on publisher of the salmon-colored weekly is welded to a brand-new passion: Now he's a sculptor. The 67-year-old megamillionaire has been at it for the past five or six years, working in steel and bronze to create abstract sculptures that reach as high as 27 feet. Carter is furiously finishing up pieces for his first show, which will be at the Salander-O'Reilly Galleries on East 79th Street February 2 through 26, 2000. "I spend quite a bit of time at it," reports Carter. "I have a fabrication facility in Roxbury, Connecticut, and I do a lot of the fabrication there." Will this hobby turn into another moneymaker for the financier turned publisher turned artist? "I have sold a *couple* of pieces, as a matter of fact," he says, while declining to list his patrons. Carter's more forthcoming about his artistic mentors, saying that he's studied the work of "what I consider the great sculptors of the twentieth century: Lipchitz, Brancusi, and David Smith." And in the end, why worry about painting the *Observer* Black when you can forge bronze à la Brancusi?

FRÉDERIC FEKKAI'S SUMMER *SHAMPOO*

Frédéric Fekkai, the New York version of **Warren Beatty**'s seductive hairdresser in 1975's *Shampoo*, just edged a little closer to his on-screen mentor by splitting with his wife. Fekkai married **Elizabeth Shiell** last year, although they'd lived together before that and have a 5-year-old son. "Frederic and I, a week before vacation, decided very amicably to talk about a separation," says Elizabeth. "Then he went to France, and I remained in New York." The model turned art consultant insists that she and her soon-to-be-ex "are very friendly now." But just before the wedding, Fekkai admitted, "We've had a rocky situation sometimes, I guess because we both have a strong character." And Elizabeth played up the *Shampoo* theme when she sighed to *Elle* last year, "You're living with a man who's surrounded by beautiful women."

Photographs: clockwise from top right, Gregory Pace/Corbis Sygma; Antoine Serra/Imapress/Globe Photos; Henry McGee/Globe Photos.

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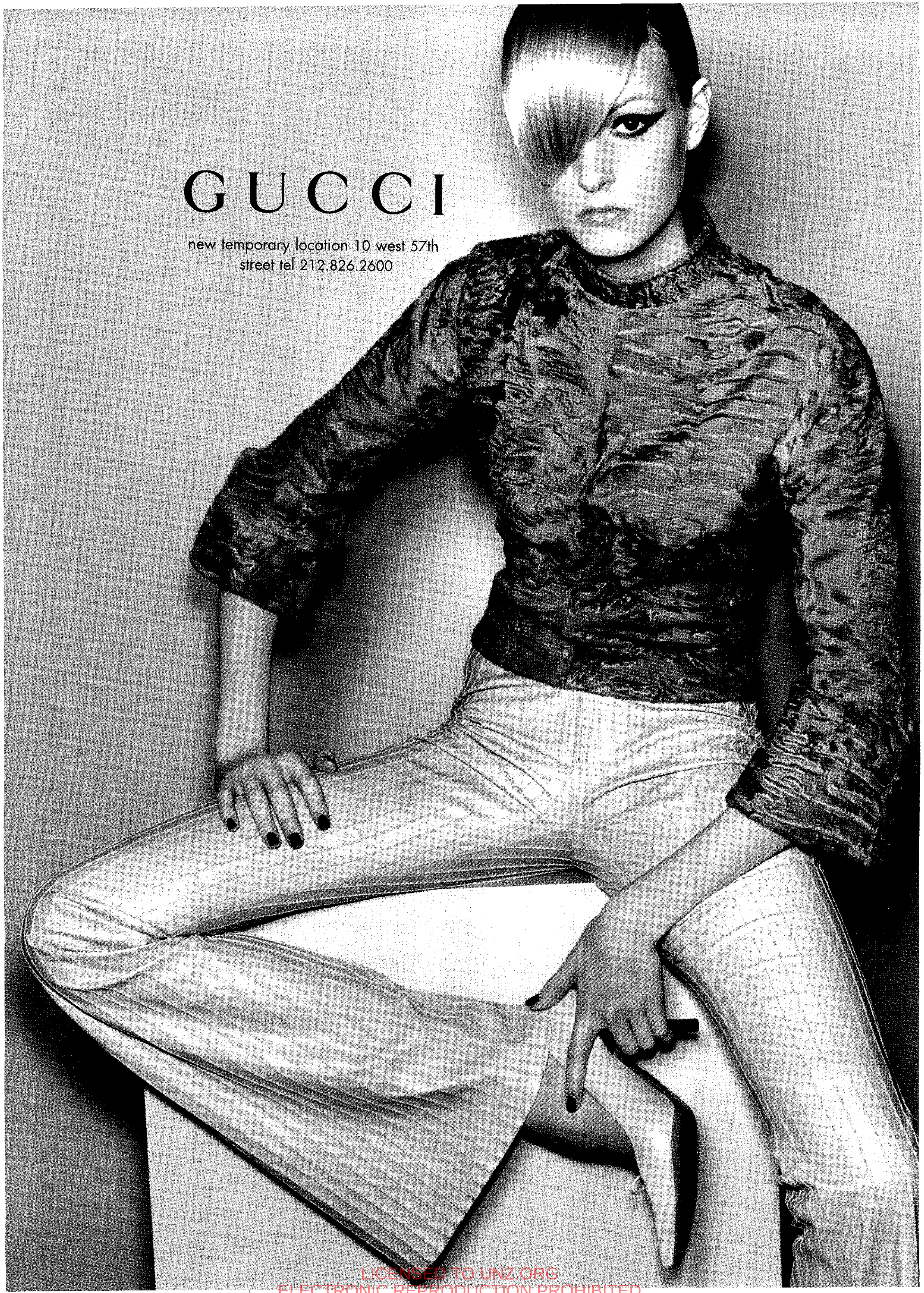
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GOTHAM

Hang Time

North Jersey's daring Calder forgers cop a plea—but won't be going mobile.

"FIVE OR SIX YEARS AGO, I made a mistake," says Manuel Fernandez, who has confessed to trying to sell no fewer than a dozen fake Alexander Calder mobiles over the past eleven years. Standing outside his home in a posh section of Tenafly, New Jersey, the forger admits, "Maybe one time, two times, I signed a piece with a *CA* to feel like a big man."

The stout Spanish artist has operated under five aliases over the years, according to his November 1997 indictment. His wife and co-defendant, Monica Savignon, was alleged to have used almost twice as many. The U.S. Attorney's office says that on May 19, 1998, after Fernandez had spent seven months in jail, the couple pleaded guilty to one count of their fourteen-count indictment. Now Fernandez tells *New York* that he and his wife are cooperating with the government. He won't detail the deal because the two are still awaiting sentencing on September 16. But all things considered, the couple is having a pleasant summer, barbecuing a Peking duck in their spacious backyard one recent humid afternoon.

"He's going to make fake art again, no doubt about it," fumes Calder's grandson, Alexander S. C. "Sandy" Rower, the authoritative cataloguer of Calder's work. "If you'd get millions of dollars and just go to jail for seven months for it, you'd keep doing it, right?" Rower is outraged that Fernandez—who he believes has marketed more than 100 fake Calders—may get off with "a slap on the wrist."

Even Sotheby's, the indictment alleges, was fooled by Fernandez; Rower says the couple would buy a Calder from one auction house, copy it, and peddle the fake to a rival, figuring the houses wouldn't confer over its provenance. He's deduced that they built their business slowly: First, they sold knockoffs at the 26th Street flea market, unloading a dozen versions of a Calder that Rower says was taken from the owner. Then Fernandez copied Calders straight out of auction catalogues. Once, he tried to sell a work that had appeared as one of his own in a Spanish house-and-garden magazine. By the time Rower caught on, he says, the FBI already had a file on the couple.

Back in Tenafly, ants scurry across the blacktop driveway as Fernandez's 17-year-old stepson sprays his 8-year-old sister with a garden hose. It's a perfect facsimile of plush suburban living—except for the six massive, primary-colored kinetic sculptures on the lawn. Those new works, Fernandez says, are deliberately too figural to pass for Calders. But in the garage, steps away from shelves of Sotheby's catalogues ("to educate myself a little," he explains), sit several miniature Calder-like mobiles, each signed with an *M*.

Asked if he hopes to sell them, Fernandez sighs. "What could I get for them—$50? With *my* name on them? They're nothing."

ROBERT KOLKER

Our Lama Can Kick Your Lama's Ass

The 40,000 New Yorkers who gathered in Central Park last week listened respectfully as the Dalai Lama spoke about the importance of "compassion." His teachings, it turns out, are surprisingly similar to the musings of a certain other spiritual leader we know. ALLEN SALKIN

DALAI LAMA: "Be nice to each other."

RUDY GIULIANI: "When you block the box, you're needlessly tying up traffic in a way that disrupts whole neighborhoods. You're showing a profound lack of respect for the rights of other people."

DALAI: "Poor people still remain poor. This is not only morally wrong but is the cause of problems."

RUDY: "The very best social program we can provide is a job."

DALAI: "The destruction of your neighbor is actually the destruction of yourself."

RUDY: "It's important to have a civil society in the smallest of towns, but actually, if you think about it, it's even more important to have a civil society in a really big town."

DALAI: "Someone who has great hair is far superior to me, in that respect."

RUDY: "Women have more hair than men, usually. At least in my case, almost all women have more hair than I do."

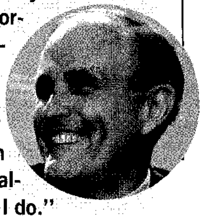
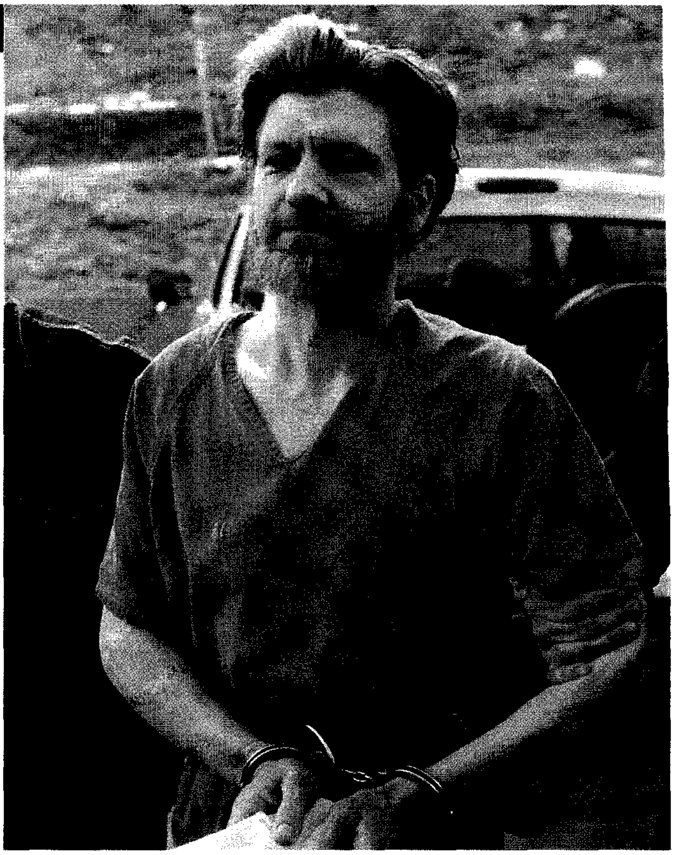


Illustration by G.Lee Wall. Photographs: left, Les Stone, Corbis/Sygma;right, Mike Segar/Newsmakers.

THE SMOKING GUN

Teddy Bare

When the Unabomber gets up close and personal, you may be sorry you asked.

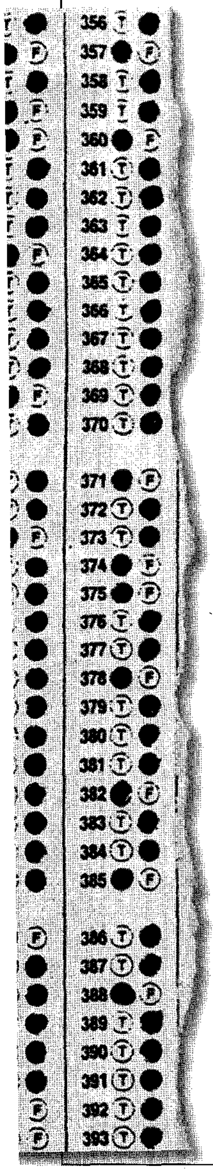


TED KACZYNSKI, WHOSE FIRST MANUSCRIPT HELPED LAND him in prison for life, has finished a second tract, a 300-plus-page book that his TriBeCa-based publisher claims "deftly treads the line between eloquent memoir and uncompromising defense."

The Unabomber's new work, *Truth Versus Lies,* will be published by tiny Context Books in October. Kaczynski reportedly chose Context after the publisher agreed not to edit the serial killer's latest manifesto. And while Kaczynski won't come clean about his bombing spree, he will offer, Context promises, "a powerful case against his family's allegation that he suffers from paranoid schizophrenia."

But $25.95 seems a bit steep for a murderer's meditations, especially since public court records contain a remarkable, and previously unpublished, insight into the jailhouse author. Last year, during a competency review ordered by a federal judge, Kaczynski was subjected to a battery of psychological tests, including the venerable Minnesota Multiphasic Personality Inventory-2 (MMPI-2), a 567-question true-or-false test that has been used for years to assess job applicants and criminal defendants alike.

Included in Kaczynski's federal-court file, we recently discovered, are the Unabomber's answers to the MMPI-2. And as this representative sampling attests, they are surely as revealing—and creepy—as anything the convicted killer can offer in his upcoming "eloquent memoir."



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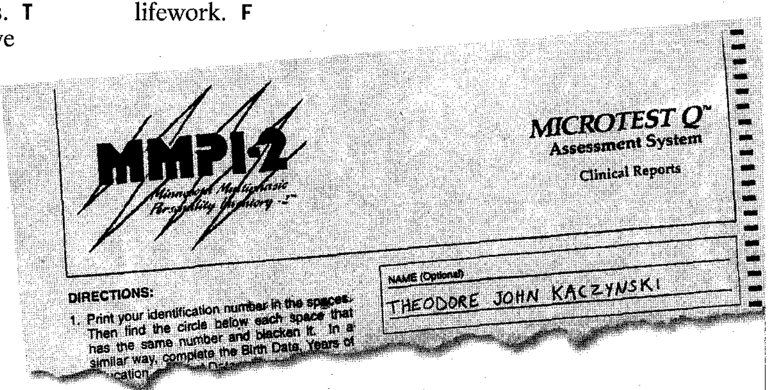
1. Once in a while I think of things too bad to talk about. **T**
2. No one seems to understand me. **T**
3. My judgment is better than it ever was. **T**
4. My family does not like the work I have chosen. **T**
5. I am an important person. **F**
6. I have often wished I were a girl. **T**
7. It would be better if almost all laws were thrown away. **T**
8. These days I find it hard not to give up hope of amounting to something. **F**
9. At times I have a strong urge to do something harmful or shocking. **F**
10. Much of the time I feel as if I have done something wrong or evil. **F**
11. The sight of blood doesn't frighten me or make me sick. **T**
12. I believe in law enforcement. **F**
13. I like to cook. **T**
14. There is something wrong with my mind. **F**
15. I would like to be a journalist. **F**
16. I never worry about my looks. **T**
17. My way of doing things is apt to be misunderstood by others. **T**
18. It is safer to trust nobody. **T**
19. I believe my sins are unpardonable. **F**
20. At times I have been so entertained by the cleverness of some criminals that I have hoped they would get away with it. **T**
21. I seem to make friends about as quickly as others do. **F**
22. I am more sensitive than most other people. **T**
23. If given the chance I would make a good leader of people. **T**
24. I am not easily angered. **F**
25. I deserve severe punishment for my sins. **F**
26. I have several times had a change of heart about my lifework. **F**



MMPI-2
Minnesota Multiphasic Personality Inventory-2

MICROTEST Q™
Assessment System
Clinical Reports

DIRECTIONS:
1. Print your identification number in the spaces.
Then find the circle below each space that
has the same number and blacken it. In a
similar way, complete the Birth Date, Years of
...cation

NAME (Optional)
THEODORE JOHN KACZYNSKI

27. I hate my whole family. **T**
28. Mental illness is a sign of weakness. **T**
29. I have made lots of bad mistakes in my life. **F**
30. I almost never lose self-control. **T**

For more intriguing documents, visit 'The Smoking Gun' online at **thesmokinggun.com**.

Photograph by Micheal Gallacher/Liason Agency.

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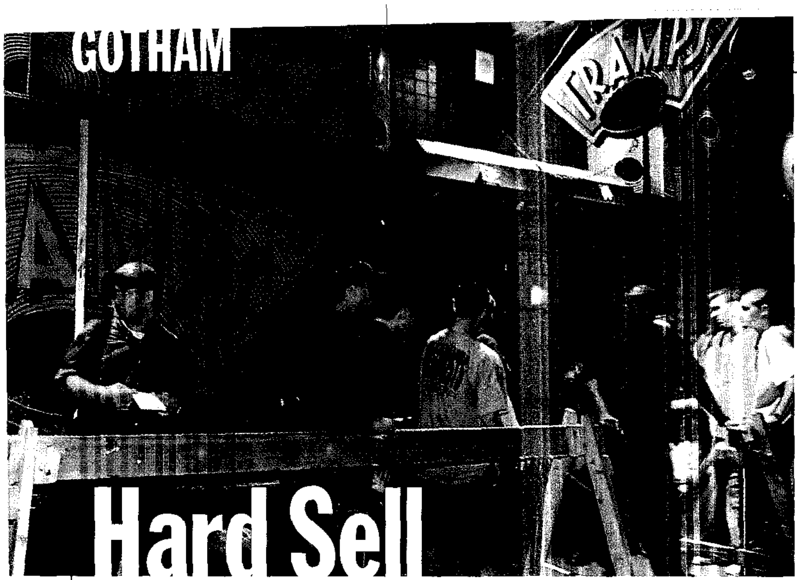


Hard Sell

Tramps goes on the block—but not without a fight.

When Bob Dylan took the stage at Tramps July 26, it appeared to be a crowning moment for the 24-year-old Flatiron club: With a night free before a sold-out Madison Square Garden date, the rock legend had turned down Woodstock '99 in favor of a last-minute gig at the intimate venue. But even as audience members marveled at their good luck, a murmur was rippling through the crowd: *Tramps is going out of business; it's been sold. It's becoming a* restaurant.

The rumors had been afloat for months, but this time, they had substance: A team of buyers had surfaced—fronted by Tenth Street Lounge co-owner David Baxley and clubland veteran Tom Sisk—and before they had even taken possession, Baxley and Sisk began calling booking agents to cancel fall concerts. "We're shooting for an early-September closing," says Baxley. He cautions that "there's still a chance—maybe 10 percent—that the deal will fall apart," but he's confident enough to be supervising daily renovations at the club.

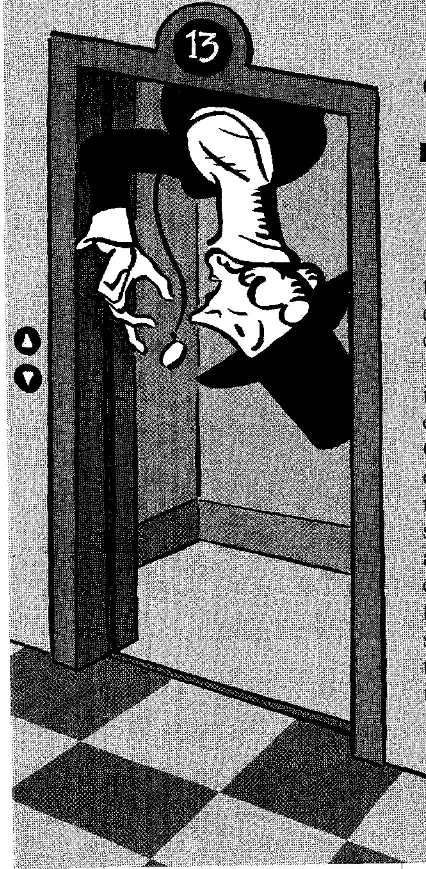
Reached at his office, Tramps owner Terry Dunne initially denies he's selling the club—though he announced the imminent sale in a staff meeting on August 5—and attributes the renovations to his own Tom Sawyerism. "David Baxley and Tom Sisk?" the Irish-born Dunne blusters in a testy brogue. "I'm *letting* them do work I would have done myself!" The next day, Dunne reluctantly concedes that "there is a sale pending," claiming that a newly enforced clause in the lease banning sound checks before 6 P.M. is driving him out of business. An industry observer notes that now, with the club's fall roster almost entirely cleared, "Terry will be screwed if this deal falls apart."

And Dunne's chances of reopening Tramps in a new location are slim, says New York Nightlife Association president (and former Irving Plaza owner) Andrew Rasiej, who adds that rock-friendly real estate is currently the city's rarest commodity. "[John] Scher, [Ron] Delsener, Billboard Live, and House of Blues have all been looking for spaces for years," Rasiej says. "I wish [Dunne] luck, but in the current climate, it's gonna be very difficult." Indeed, this summer has already seen Manny's Car Wash and Coney Island High shut their doors.

Baxley and Sisk plan to rename their new 14,000-square-foot club—and to bring in D.J.'s instead of the live acts that have established Tramps as one of the city's only venues for hip-hop, country, and soul acts. "My group, the Fugees, broke through at Tramps," rapper Wyclef Jean recalls. "Tramps was the place the audience *got* it."

Baxley sounds sincerely contrite about the club's all-but-sealed fate. "We realize it's a sad thing for a lot of people," he says via cell phone from Tramps. "Hell, I was standing there at the Dylan show, thinking, 'Do I really want to do this?' "

Ethan Smith



Building Blocks

Condé Nast's tower trouble, part III.

The mere idea of moving is enough to make most New Yorkers stay in walk-up studios years beyond reasonable expectation. So now that Condé Nast has relocated to 4 Times Square, it's no surprise that the first round of awkward adjustments has left employees feeling nostalgic for their bygone cramped quarters.

But reports of elevators' suspending editors-in-chief between floors are one thing; floors that elevators don't go to *at all* are another. The new Condé Nast mail room is in the subbasement—one floor below the lobby—which can only be reached by stairs. Piled-up mail is now being sorted on nearby loading docks. "I was expecting a package with more than $1,000 worth of merchandise," complains an editor. "It was missing for two days. Finally, I decided to look for it myself and was told to go to the *sub*-subbasement, three floors below ground level! It was something out of a Fritz Lang movie."

On the upper floors, the nonhierarchical work-station design, wherein senior editors have internal offices, allowing assistants the luxury of natural light, seemed good sport in theory. But at several magazines, editors have usurped particularly cheery cubicles from underlings and are preparing to transform them into more acceptable aeries for themselves. While such adjustments are under way inside, the supposedly soundproof windows cannot keep Times Square on the outside. A troupe of bongo players on 42nd Street was driving employees insane until one crusader had a word with the local police precinct. Workers to the north are facing a different kind of music. "Every day around 3 P.M., you hear this crowd roaring every five minutes," says a beleaguered occupant, referring to MTV's Carson Daly and his throng of teenage groupies. "*Wait!* There it just went right now!"

The last straw, however, may be the friction between the well-coiffed Nasties and the construction workers still laboring on-site. "It's sexual harassment every single day," gripes an associate editor. As one staff writer puts it, there's one thing worse than unreliable elevators: "the hairy men inside them." These employees are clinging to a rumor—which a Condé Nast spokesperson insists is false—that company brass is solving the problem by buying an extra car from the elevator bank occupied by a much more appropriate social sector: co-tenant Skadden, Arps.

Sarah Bernard

Illustration by Christoph Niemann. Photograph by Serge J.F. Levy.

L'original
evian
Natural Spring Water
evian.com

Face: Poudre Blanc Neige - Originale 2. Eyes: Ombre Trio - Les Incertains Violette.
Lips: Palette Lèvres - Les Incertains Fuchsia. Le Crayon Contour - Violette.
By Fred Farrugia

OME
PARIS
PASSAGE
AUTUMN COLLECTION '99
LANCOME
Bloomingdale's
www.lancome.com
LANCÔME
PARIS

Not Just Any Body

Photographs by Patrick McMullan

Come late August, the city's revelers face an appallingly empty social calendar. August 16's *Shape* magazine party for Halle Berry was no exception. As clusters of blonde girls munched on finger sandwiches and inspected (with natural envy) Berry's perfect figure on the magazine's cover, blown up and posted around the nightclub Float, publicists wondered aloud where all the stars were. "I think there are some New York Jets on the dance floor," one flack piped up hopefully. Football players, maybe, but there was no sign of Cleveland Indians outfielder David Justice, who was until recently Berry's husband. "Spike Lee and Ben Stiller both RSVPed today. Where else could they be on a Monday night?" asked another concerned party hostess. Perhaps the two were hanging out with Chris Rock, who turned out to be another no-show this evening. The missing trio didn't forfeit a star-studded evening, but they did lose the opportunity to examine the flawless Berry in a tiny black camisole and low-riders: When she walked into the room, some female guests immediately moved away from the trays of hors d'oeuvre. The *Shape* story revealed that Berry had achieved her shape with endless Pilates sessions and not mini roast-beef sandwiches. Her new beau, Eric Benet, the too-handsome R&B singer, obviously appreciated the results—and the fact that none of those other male celebrities were here to compete for her attention. MAURA EGAN

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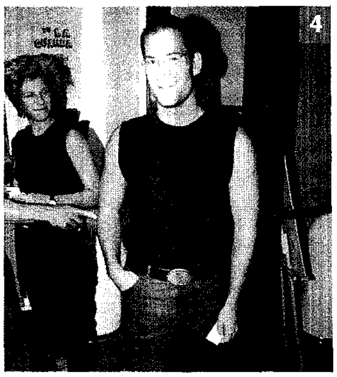
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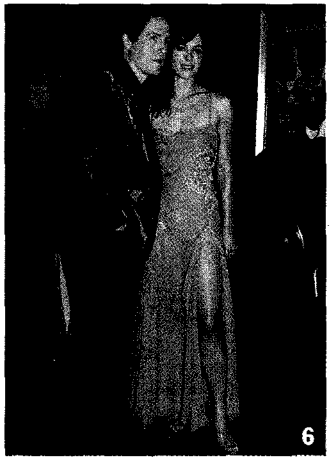
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1. Halle Berry at the *Shape* magazine party. **2.** Nicholas Loeb and his father, ambassador John L. Loeb Jr., celebrating Nicholas's birthday and the completion of his film, *The Smokers*, at Jet East. **3.** Stephen Dorff, Dylan Lauren, and Lukas Haas at Polo Jeans' summer party at the Farm House in East Hampton. **4.** John Bartlett at De la Guarda's benefit performance for Camp Excel sponsored by Loud Records. **5.** Bob Colacello and Cindy Sherman at the Water Mill Center's sixth annual summer-gala benefit. **6.** Hugh Grant and Elizabeth Hurley at the premiere of *Mickey Blue Eyes* at the Ziegfeld Theatre. **7.** Susan Lucci and Ann Bowen at *Soap Opera Digest's* Woman of the Year awards at Le Cirque. **8.** Ford Model Ines Rivero at her birthday party at Gemini Lounge. **9.** Susanne Bartsch, Eric Goode, and Ann Magnuson at David LaChapelle's dinner at B-Bar.

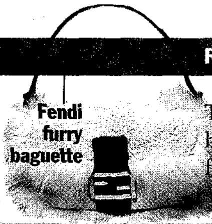
DOLCE & GABBANA
825 MADISON AVENUE, NEW YORK

GOTHAMSTYLE

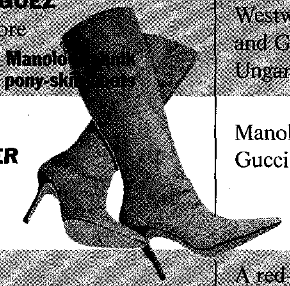
Wishful Thinking

Even with temperatures still teetering near 90, sophisticated shoppers are already salivating over the fur-trimmed coats and suede thigh-high boots filling magazine spreads and department-store windows. We asked some of fashion's biggest fans what they'll be maxing out their cards on this season—and also the items they want to see stowed in the back of everyone's closets. We just hope there are enough furry Fendi bags and red leather Louis Vuitton boots to go around. And those cargo pants and handkerchief scarves? Bury them.

Elyssa Folk

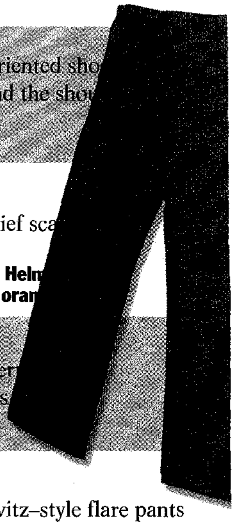


Fendi furry baguette



Manolo Blahnik pony-skin boots

CARDHOLDER	RUSH ORDER	RETURN TO SENDER
EMIL WILBEKIN *Vibe* editor-in-chief	Gucci snowboarding pants, Helmut Lang leather motocross pants, Tommy Hilfiger black leather poncho, Prada duck boots, and a Ralph Lauren olive cashmere hoody.	Too-long hair extensions, cowboy hats, and "ergonomic" bags made from one piece of fabric and slung diagonally across the body.
KATIE RODRIGUEZ Resurrection store owner	Pony-skin clogs. Punk rock like old Vivienne Westwood and logo bags like Louis Vuitton and Gucci. Capes with hoods and tassels like Ungaro and St. Laurent.	Cargo pants and those Prada-knockoff techno shoes with rubber soles.
NAN KEMPNER Socialite	Manolo Blahnik boots. Fendi's furry bag. Gucci's ribbed leather pants—*supertight.* Bright-red and -yellow lacy underwear. Hair attachments by Frederic Fekkai.	Overexposed ugly bodies—no more tank tops and running shorts! Running shoes—people should get back to pretty shoes.
SIMON DOONAN Barneys window dresser	A red-and-green-striped Gucci belt in patent leather—very Christmas. A Gucci denim jacket, three sizes too small, to wear with a shirt and tie—very Johnny Cash.	Messenger bags. Sneaker-oriented sho And sweaters draped around the shou should be a felony!
MICHELLE HICKS Model and actress	Red Louis Vuitton high-heel thigh-high boots that bunch around the knee. Anna Sui's black-and-white-striped rabbit-fur coat. Calypso's bustle skirt with ruffles. Anything red or orange.	Platform shoes. Handkerchief sca for the hair.
DONOVAN LEITCH Nancy Boy singer	A YSL suit. I'm aiming for the Hasidic look—the zizith with tassles, long coats to the knee, sturdy black shoes. Oh, and a Sprewell jersey.	Maharishi pants are too over you can get them at Barneys Capri pants.
JENNIFER HERREMA Royal Trux singer	Stella McCartney's silk jeans with pinstripes on the side. A Ralph Lauren suit from the boys' department—it's cheaper and fits great. High-heel snake and alligator Gucci boots.	Platform shoes. Lenny Kravitz–style flare pants and boho jackets with fur sleeves.
CONSTANCE R. WHITE *Talk* fashion director	Liz Lange and an army-green Bottega Venetta turtleneck poncho—I'm pregnant!	Shrugs and the color gray.
DARYL K. Clothing designer	Veronique Branquino's full skirts, Marc Jacobs's cashmere sweaters, and Fendi baguette bags.	Platform shoes—they're terribly ugly and unflattering. Cargo pants—I *hate* everyone knocking things off.
DUNCAN SHEIK singer-songwriter	I want Dries Van Noten short-sleeve shirts, Clements Ribiero cashmere sweaters in navy and orange. Marc Jacobs khakis. And a small bag—but not feminine!—for just my keys and wallet.	Messenger bags. And the all-black minimalist look.



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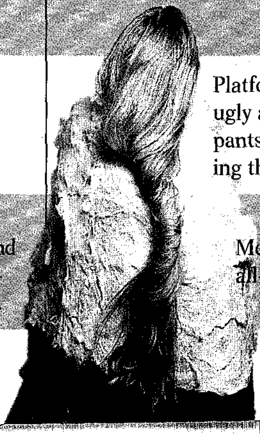
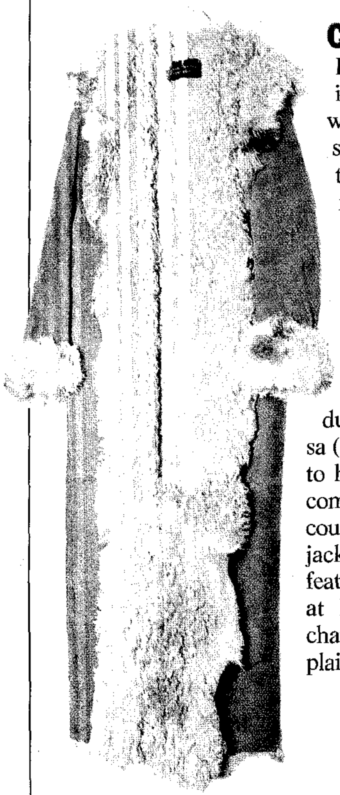


John Bartlett wool poncho

Photographs: clockwise from top left, Amy Freeth (4); Bill Davila/Retna; Steve Azzara/Liaison Agency; Patrick McMullan.

VERSACE
HOME SIGNATURE



Call of the Wild

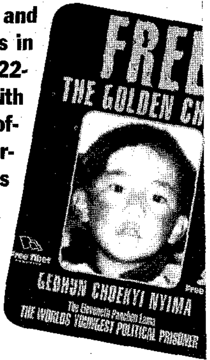
If Grandma's ermine wrap isn't your idea of hip winterwear, try on one of Larissa's shearlings for a funkier fur option. The Russian-born sixties furrier-to-the-stars who was raised in the sub-zero temperatures of the Ural Mountains once wrapped up everyone from Jimi Hendrix to Andy Warhol in her shaggy coats. After taking a hiatus from her rock-and-roll designs during the quieter eighties, Larissa (her last name is a mystery even to her celebrity clientele) made a comeback at Thierry Mugler's fall couture show, where her inside-out jackets, heavy on the fringe and feathers ($4,495–$5,250; available at Barneys) proved a welcome change from last winter's run on plain black Calvin Klein pea coats.

M.E.

Fashion Victims

If you missed the the Dalai Lama's talk in Central Park or didn't make the invite list to Richard Gere's fund-raising dinner, you can still join fashion's favorite cause: Tibet. The London-based sportswear label Free Tibet arrives at Barneys on September 15 with its high-tech line of blue and maroon (the Tibetan colors) pants and jackets and hand-knit sweaters made by workers in the Himalayas. Designed by Migmar Tsering, a 22-year-old Tibetan, the stylish streetwear comes with an added detail—10 percent of the company's profits go to the Free Tibet Campaign. That could persuade even the Dalai Lama himself to shed his robes for an eco-fleece anorak.

M.E.


FREE
THE GOLDEN CH
Free Tibet
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The Eleventh Panchen Lama
THE WORLDS YOUNGEST POLITICAL PRISONER

INDIGO FIXER
denim treatment

Jean Therapy

Faded $40 Levi's do fine in the spin cycle, but one bad wash can turn this season's $135 Helmut Lang dark jeans into faded cardboard cutouts. To keep their denim investments looking new, downtown wranglers are grabbing up supplies of Agent ($13, available at Guess in SoHo), a tone preserver in "Indigo Fixer" and "Black Freeze" tints that keeps your retro Calvins looking as crisp and dark as the ones your mom once wore to Studio 54.

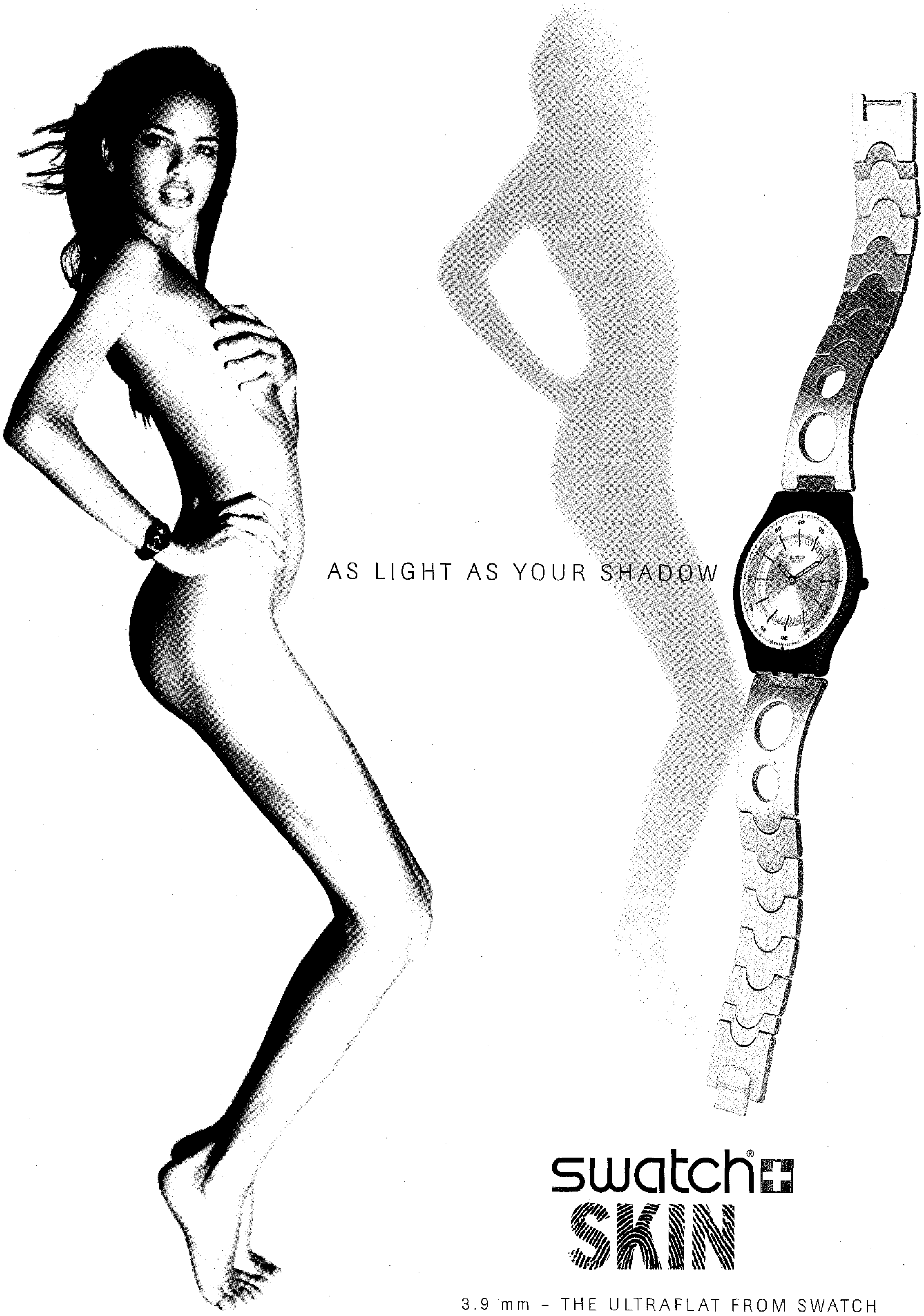
Anna Rachmansky

The Color of Money

Brad Johns, the colorist who streaked to fame in 1996 on the golden highlights of then-client Carolyn Bessette Kennedy—and hit infamy a year later, when her lawyer threatened to sue if Johns didn't stop talking about her—just closed his Fifth Avenue salon. This week, he grows new roots at Avon's showcase spa in Trump Tower with five former staff members. "What I really want to do is get back to the art of hair color—not the art of managing," says the bleach-obsessed Johns, who somewhat begrudgingly admits that his own place just didn't cut it financially. Ironically, it went out of business just six weeks after the controversial color man told *Vogue*'s readers how to thank their stylists: "A nice, crisp $100 or $500 bill, presented to us elegantly, with a note. That's what we like." Johns admits that some clients might not have appreciated his quote. "A lot of people thought I was snotty," he says, insisting that he spoke out of *generosity:* "I did it for my staff."

Deborah Mitchell

Photographs: top left and right by Amy Freet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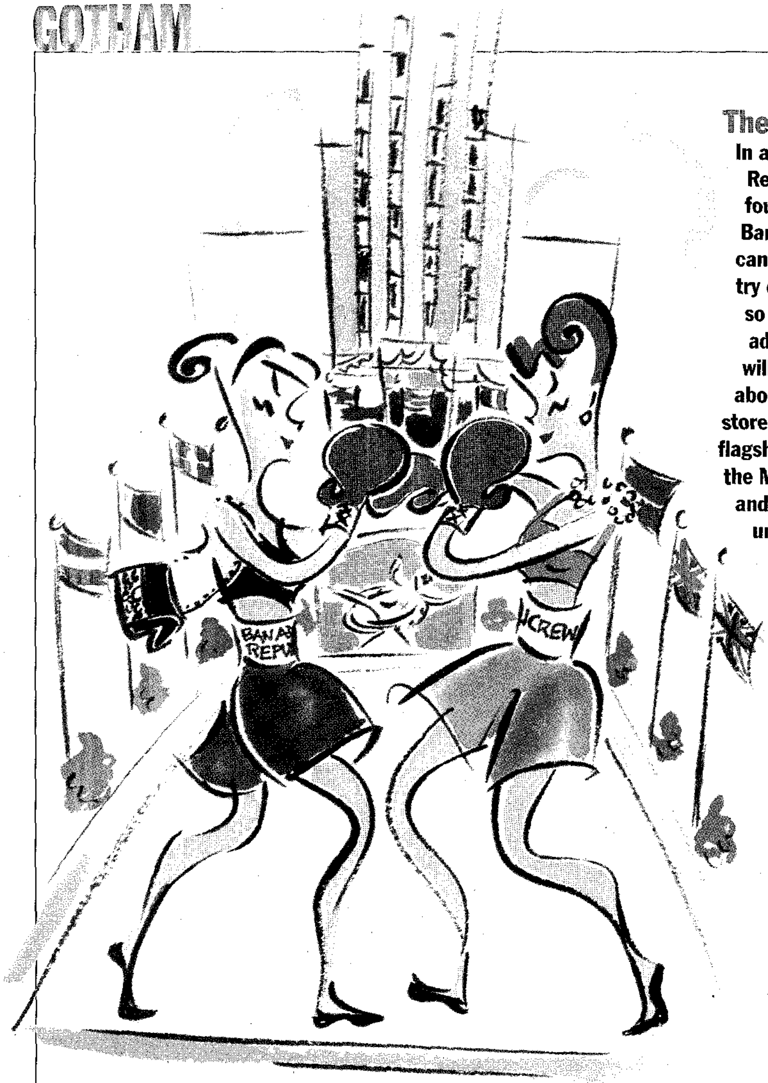
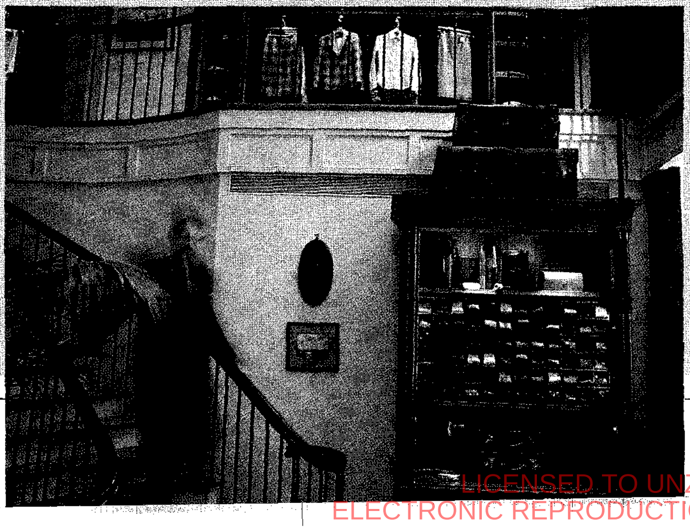


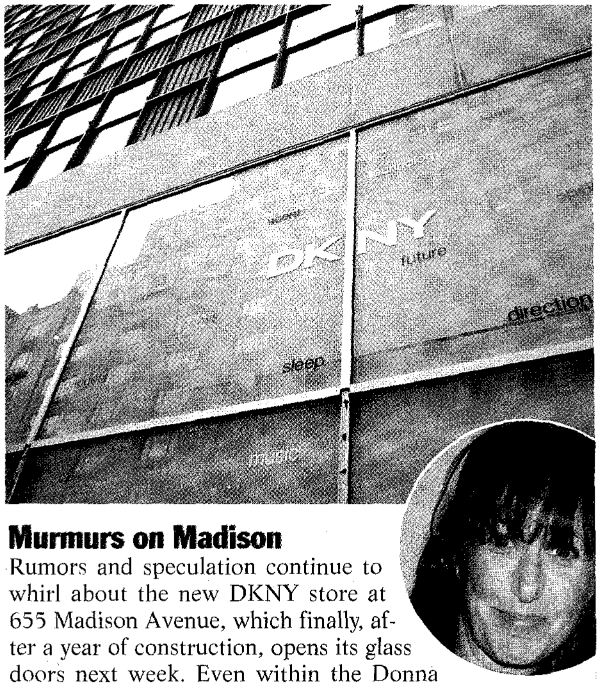
The Chino Wars

In a race to upgrade their casual-Fridays image, J. Crew and Banana Republic will both open new stores in Rockefeller Center this fall with four-star service and sleek technological trappings. At the new Banana Republic store at 626 Fifth Avenue (opening October 26), you can drop cumbersome shopping bags off at the coat-check room and try on clothes in dressing rooms equipped with light-adjustment dials so you can view outfits in day, office, and evening light. While you're admiring yourself in the three-way mirror, an efficient sales assistant will recharge your Motorola batteries so you can tell your friends about the bargain sweater sets you just purchased (thanks to the store's free delivery service, your hands will be free for dialing). J. Crew's flagship shop at 30 Rockefeller Plaza (opening October 15) will introduce the Millennium collection, an exclusive sixteen-piece line of sequined and mohair tops, men's chino tuxedo pants, and cashmere undergarments (as well as a curious silk-taffeta thong). Although the eveningwear will not arrive in the store until high party season in November, *fin de siècle* revelers can reserve their New Year's outfits online now. MAURA EGAN

A Royal Match

Unless you spent your youth studying at Eton or roaming the English moors, you've probably never browsed through the aisles of Holland & Holland. The 164-year-old British hunting clothier and rifle-maker, which holds a Royal Warrant to make the Prince of Wales's guns and has an outlet on 57th Street, has hired Parisian designer José Lévy to upgrade its rather arthritic collection of Wellies and Barbour coats. Lévy's translation of the royal institution brings the country squire into the nineties with bright-orange mohair sweaters, mink courier bags, and combat tweed trousers with plenty of pockets for extra cartridges, and he aims to please the die-hard dandy with wood-grain-print wool socks and tiny bullet holes punched into cashmere scarves. Now all you need is the family coat of arms. M.E.

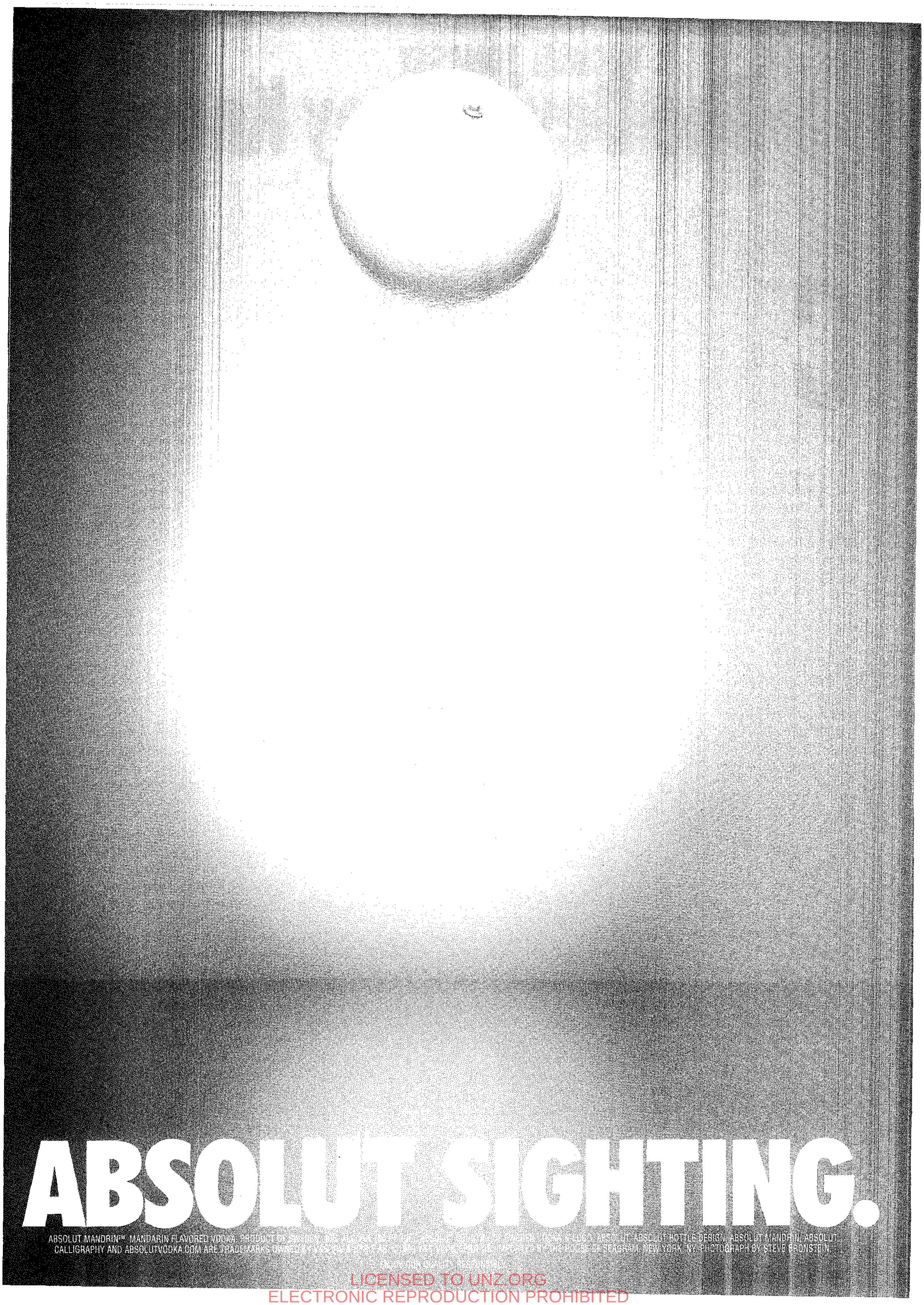




Murmurs on Madison

Rumors and speculation continue to whirl about the new DKNY store at 655 Madison Avenue, which finally, after a year of construction, opens its glass doors next week. Even within the Donna Karan corporate fiefdom, there seem to be more guesses than concrete details about what exactly will be found in Karan's "lifestyle environment." But some things, it turns out, are certain. "We are not going to hold morning yoga classes here!" a spokeswoman hisses. And no, Karan won't be broadcasting her dear friend Deepak Chopra's inspirationals on the sound system, though she has been known to play his tapes during runway shows. Yes, she will have a branch of Blanche's organic-juice bar on the second floor. But no, the menu will not include citrus-marinated tofu or carob-coated rice cakes. "Maybe some muffins," another employee offers sheepishly. Yes, the store will carry vintage clothing, but not glass pitchers hand-picked by Donna from flea markets. Yes, Ilsa Crawford, the former editor of *British Elle Decor,* will be in charge of selecting those cool obscure Dutch products that will make up the DKNY Life home-accessories line. And the party for the store opening? Will they close down the street during Fashion Week? That one, at least, stumps the staff: "We just don't know." M.E.

Photographs clockwise from left: Kenneth Chen (2); Greg Pace, Sygma/Corbis
Illustration by Sharon Watts



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CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS [illegible] THE HOUSE OF SEAGRAM, NEW YORK, NY. PHOTOGRAPH BY STEVE BRONSTEIN.

THE CITY POLITIC MICHAEL TOMASKY

The Devils They Know

Bill Clinton cast as Satan was about the only unifying theme at work among the Republicans in the Iowa straw polls—a fate not unlike Charles Darwin's in Kansas.

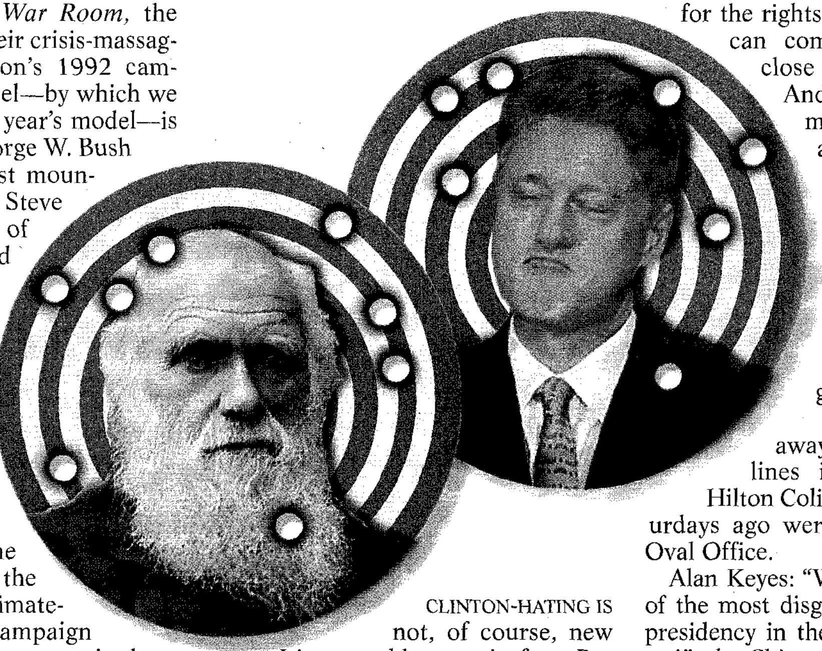
CAMPAIGNS ARE USUALLY ABOUT the small things, the mechanics—who raised more money, ran better ads, gave better speeches, gracefully dodged the discomfiting revelations, and stayed the more relentlessly "on message."

Presidential campaigns are about these things, too—witness the glorification of James Carville and George Stephanopoulos in *The War Room*, the documentary about their crisis-massaging during Bill Clinton's 1992 campaign. This year's model—by which we mean, of course, next year's model—is no exception. Can George W. Bush keep raising those vast mountains of money? Could Steve Forbes buy the state of Iowa, lock, stock, and *Last Supper* butter sculpture? (The sculptor, incidentally, is a woman named Norma "Duffy" Lyon, a figure of no small reverence, as you might expect, in Iowa State Fair folklore.) Which candidate among the zealots would pull out the most troops? Approximately 88 percent of campaign analysis, pre- and postmortem, is about these things, in no small part because journalists need new stories every day, and to write those stories they need experts as sources, and experts need journalists to keep their names in play, which in turn keeps their fees high.

But presidential campaigns are about the big things too. Occasionally, there's an actual issue (the state of the economy). But usually there's an image. An idea. Something voters don't think about so much as *feel*, way down there, in the territory of the soul that spin and experts and polls can't easily traverse. Jimmy Carter: *Get an outsider in there.* Ronald Reagan: *Get Washington off our backs.* Bill Clinton: *Next generation.* All that money and all those ads and all those speeches mean, to use an old Iowa expression I learned at the fair, *bubkes* if they don't add up to something, something greater than their parts.

So I went to Iowa wondering, what's the big idea?

The big idea is this: Bill Clinton is Satan! Or, to put it more au courantly, given recent developments in Kansas: Bill Clinton is Darwin!



CLINTON-HATING IS not, of course, new news. It's very old news, in fact. But what's new is this: Never before in my sentient lifetime, if childhood counts as sentience, has an out-of-power party been unified solely by seething hatred of the in-power party's incumbent. Liberals hated Richard Nixon, but compared with today's partisanship, that of the Nixon era was timorous (contrast the care Peter Rodino's Judiciary Committee took to at least appear fair-minded with the heavy-breathing Star Chamber that was Henry Hyde's Judiciary Committee). Besides, Nixon quit, and liberals had to waste the cutlasses they'd spent years sharpening on the far less toothsome scalp of poor Gerald Ford. Liberals hated Ronald Reagan, but that was mostly on the now-quaint grounds of policy—Nicaragua, military budgets, ketchup. And Reagan, as America's grandfather, was not a man on whom you could launch a full-frontal attack.

But these millennial Republicans, boy, do they want Bill Clinton. It's what unites them, their moral glue, as it were; and it's *all* that unites them. Yes, they hate abortion, but odds are that they're nominating a man whose enthusiasm for the rights of the unborn-American community is not even close to what they'd wish. And they hate taxes, but most Americans don't agree with them, and here again, their putative standard-bearer is mealy-mouthed, talking about jiggling the current GOP tax-cut proposal so that low-wage earners, of all people, get a fairer shake.

But *Clinton*? Far and away the biggest applause lines inside the James H. Hilton Coliseum in Ames two Saturdays ago were those aimed at the Oval Office.

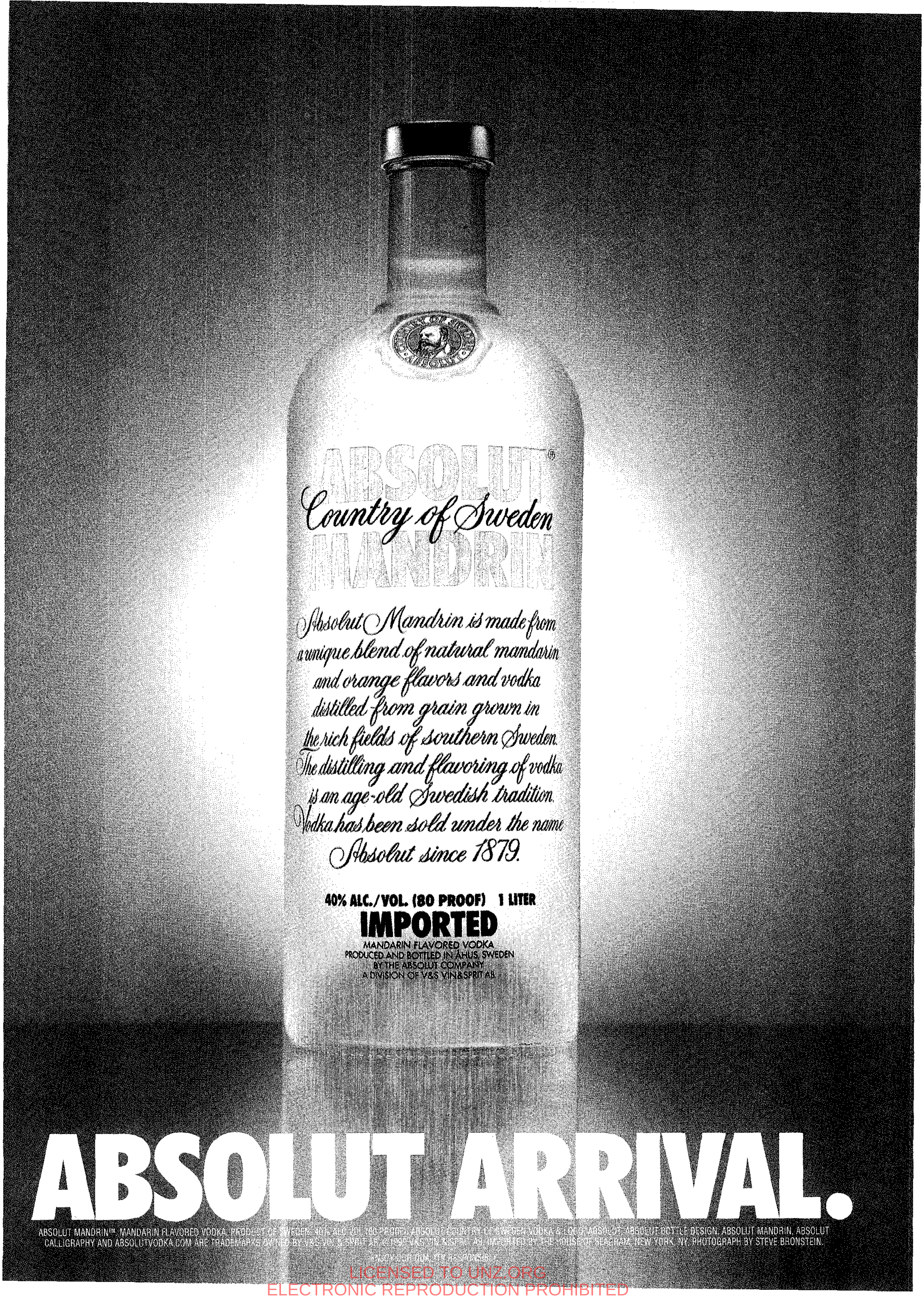
Alan Keyes: "We're reaching the end of the most disgraceful, most immoral presidency in the history of this country!"; the Chinese campaign connection "has been a treasonous betrayal of our national security!"

Dan Quayle: "The Clinton-Gore era started out as Woodstock '69. . . . It ended up as Woodstock '99—trashing our country, trashing our values, trashing our White House, which is . . . not . . . theirs . . . to . . . trash!" (Did he run that implied endorsement of Woodstock '69 by Marilyn?)

Lamar Alexander: America, and the GOP, have been "humiliated by Clinton. First, that he got elected, someone of his . . . values. And second, that every day, he seems to outfox us."

Several speakers fretted about the moral ramifications of eighth-graders snickering during White House tours.

Illustration by Josh Bernstein.
Photographs: left, Archive Photos; right, Ron Haviv/SABA.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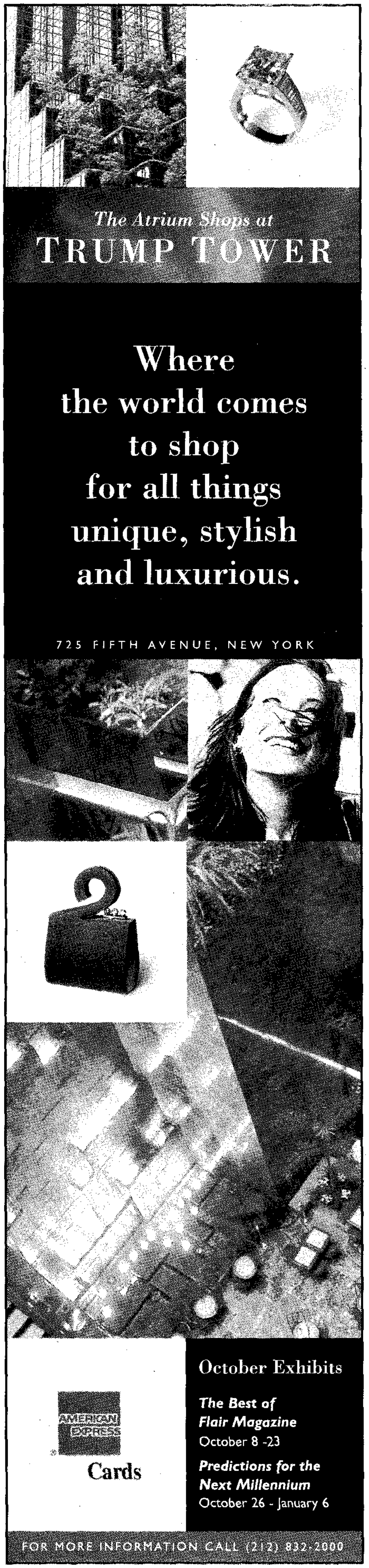
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And you've heard, probably, Pat Buchanan's line, which actually was quite funny (great setup, boffo timing) and drew the biggest applause of the day, about how his first act upon taking the oath of office would be to turn to Clinton "and say, 'Sir, you have the right to remain silent!' " Bush was less aggressive, but when he told the Bikers for Bush, a collection of some 200 hog men and babes led into the parking lot by Colorado senator Ben Nighthorse Campbell, that he "[would] uphold the honor and the dignity of the office to which I am elected," he needed say no more.

OKAY, IT WAS THE home crowd, if you can't go over the top with the peanut gallery, then when can you?

Fair enough. But feelings like those so palpably expressed in Ames don't just go away. Forget cocaine, which is not about George W.'s "fitness for office" or his truthfulness but entirely about the media's finding yet another way, now that revelations from the boudoir have grown stale, to assert its power over politicians. Bush's real test, if indeed this party nominates him, will be to find a way to balance the atavism of the soldiers who showed up in Ames with the pragmatism that will be the linchpin necessary to win over regular voters, the majority of whom don't share their rage and in fact think Clinton has been a pretty good president.

Bush himself shows signs of understanding this. He's generally managed to keep the far right in Texas at arm's length. But Texas is one thing; the whole country is another. Gary Bauer will come off his respectable performance in the straw poll throwing darts at Bush from the right, just as Jesse Jackson once prodded Mike Dukakis from the left. Pat Buchanan will threaten to bolt the party, and though he doesn't have the leverage he once had, he could run as the Reform Party's candidate and get, what, 4 percent; many elections are decided by less.

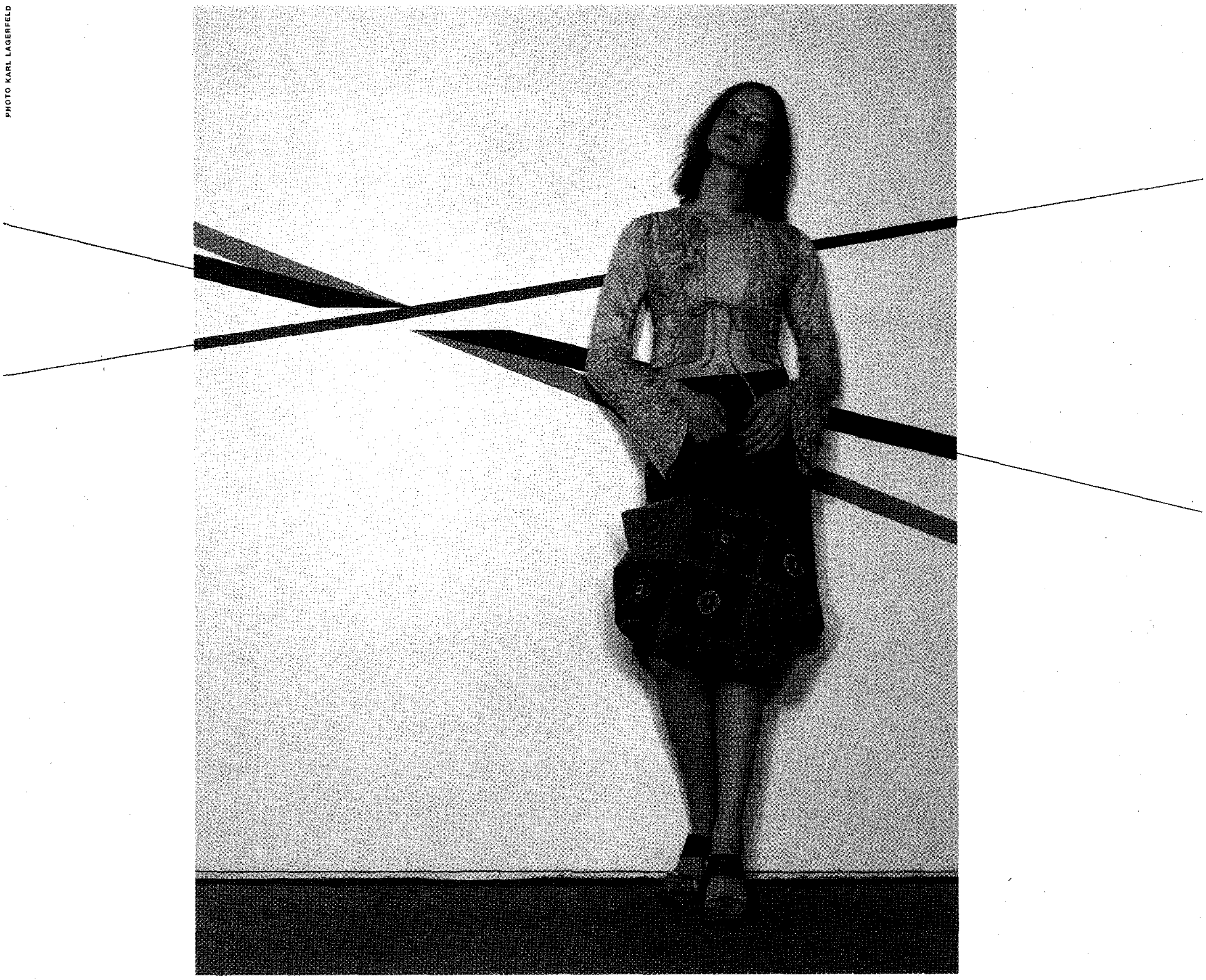
Besides, the whole country includes places like the aforementioned Kansas. Charles Darwin was not invoked from the podium at Ames, but one could nevertheless feel his subtextual presence in the days after the Kansas Board of Education's vote to remove almost any mention of evolution from the state's science curriculum (this came 74 years and one month after Clarence Darrow's withering cross-examination of William Jennings Bryan at the Scopes trial seemed to settle these questions). One surveyed the 20,000 straw-pollers thinking that if it were entirely up to these folks, this rancidly ignorant Kansas nonsense would no doubt go down as the law of the land. I doubt we've quite heard the end of this one. Iowa senator Charles Grassley, in introductory remarks, iterated these fascinating couplets: Unlike the current administration and its louche brigade of secular humanists, Republicans place "family before village, flag before fire, and faith before technology." A butter sculpture in every classroom.

> *"Bush's real test will be to balance the atavism of the soldiers in Ames with the pragmatism that is the linchpin necessary to win over regular voters, the majority of whom think Clinton has been a pretty good president."*

Several pundits have spent the past few months observing that the Christian right has lost its power and that the Republicans face a situation analogous to the one Democrats beheld in 1992—they're so sick of being out of power that they'll sacrifice principles to win. That may prove true; certainly, the belief that the dignity of the White House must be salvaged posthaste supports this view. But the situations of the two parties are not exactly analogous: Christian conservatives still have influence, oceans more than the barely aspirating left had on the Democrats in 1992—and if you doubt me, try winning a Republican congressional primary in any of about 45 states without their support. (Incidentally, with all the fulminating against Clinton that emanated from the Ames podium, one person against whom no one fulminated, not once, was Buford Furrow. This a mere three days after he told the world that his message to America was "to kill Jews.") And if the right is dying, well, dying monsters tend to take one last, ferocious gasp before they go.

Maybe Darwin *was* wrong. Clearly, some species reach a point at which they start going backward. ■

E-mail: tomasky@aol.com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THE CULTURE BUSINESS ETHAN BROWN

The 'E' Factor

A million copies into its biggest hit, Astralwerks is the label that brought electronica to the big time in America. Can it now turn a pop phenomenon into a long-lived musical genre?

MENTION THE *E* WORD TO Errol Kolosine, general manger of Astralwerks recordings—home to dance-music superstars like Fatboy Slim and the Chemical Brothers, and the most visible face of the still-struggling pop-music subgenre irksomely dubbed "electronica"—and you'll get the kind of reaction that would greet the *N* word at a hip-hop concert. "*Electronica* is a word I don't allow to be uttered in this office," Kolosine says sharply.

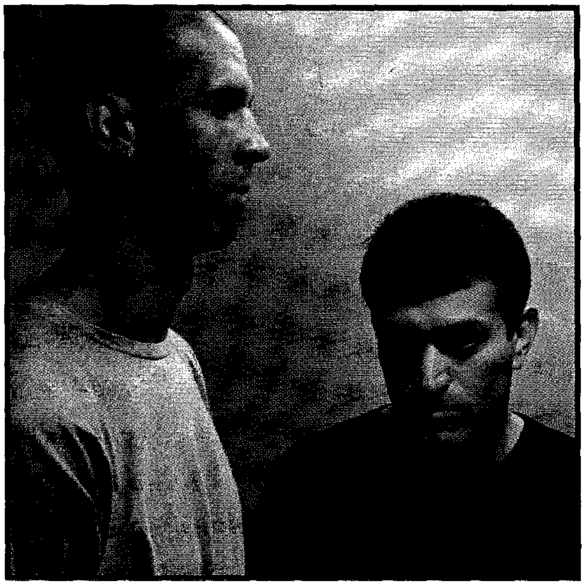
In his spacious digs at Astralwerks's home base in a nondescript office building on West 29th Street, Kolosine continues: Despite Fatboy Slim's tidal-wave success, "electronica has a finite life span. It's better to concentrate on individual artists than be identified with a specific movement."

Kolosine is right to be cautious about tying his future to electronica's. If grunge is a recent example of the media's catching on to an underground music scene embarrassingly late, electronica is the opposite. The media and record companies trumpeted it everywhere as the next big thing in 1997. But the hype came too early in its development, leaving many acts in the hands of disappointed music executives, a fact Kolosine readily acknowledges.

A short, stocky man with jet-black hair, Kolosine has a rapid-fire manner of speaking and a back-slapping friendliness that can come off as a bit hucksterish at first. But over time, what wins you over is his deep (and abiding) passion for electronic music. Kolosine isn't an obsessive with tunnel vision: "If we get a bossa nova record and people are excited about it," Kolosine offers, "we'll sign it."

Kolosine began his career in 1994 as a music director of college radio station WVFS, in Tallahassee, Florida; soon after, he was hired to do college radio promotions for Caroline Records, which with its roster of alternative-rock artists like Hole and the Smashing Pumpkins probably seemed indestructible at the time. But not to Kolosine. "Caroline made the fatal error of betting its future on indie rock," Kolosine explains. "It went out of fashion soon afterward."

It's not surprising that the mantra at Astralwerks is not producing instant platinum records but conceiving (in Kolosine's words) "eclectic and esoteric" projects, a departure from the bottom-line-driven music industry. While most record labels abandon artists when they don't produce the kind of sales numbers expected of them, Astralwerks takes a long-term, nurturing approach. "Artist development is the lifeblood of any truly successful label," Kolosine says.



O Pioneers: Todd Roberts and Errol Kolosine of Astralwerks.

Eva Weiss, Astralwerks's senior director of retail marketing, takes the same long-term view. "It took hip-hop twenty years to establish itself as a lifestyle," she says. "Electronic music's time is coming." And Kolosine offers a subversive take on electronica's future. (Jump to Fatboy and the Chemical Brothers' riotous reception at the Woodstock '99 festival.) "Today's frat boy," he says with a wry smile, "is tomorrow's club kid."

Todd Roberts is Astralwerks's imposingly tall, rail-thin, and very young-looking head of A&R. With a buzz cut and earrings dangling from both ears, he looks like a skate kid who's just had an unnatural growth spurt. He speaks in an unnervingly quiet, Zen-like voice. Raised in Huntington Beach, California, outside Los Angeles, Roberts was an early convert to hip-hop but also to the electronic pop of Depeche Mode. As hip-hop became, in Roberts's words, "more and more about boasting, and less about creativity," his interest in mainstream rap faded. His passion for electronica, however, did not. Once the after-hours scene in Los Angeles took off in the late eighties (parties that were among the first in the area to include Detroit techno and British rave), Roberts found his calling.

So Roberts got a job as a writer at American rave bible *URB* magazine in 1991, when the publication had barely put out two issues. He stayed there for six years and left when he felt like he needed to give a greater commitment to the music he loved. "It was too easy to just write about someone and walk away," Roberts says. He left *URB* in 1997 to work at Domestic, a small independent record label. The gig didn't last long. "The money ran dry pretty fast, so I went to Virgin," Roberts remembers. During his tenure at Virgin, he signed only one act—ironically, a female hip-hop artist named T-Love—before being recruited to work at Astralwerks.

Perhaps the best example of the forward-looking ethic Kolosine and Roberts have instilled in Astralwerks is the upcoming release from Innerzone Orchestra called *Programmed.* Conceived by Detroit techno auteur Carl Craig, *Programmed,* which fuses free jazz, spoken-word poetry, hip-hop, and techno, is one of the most daring records

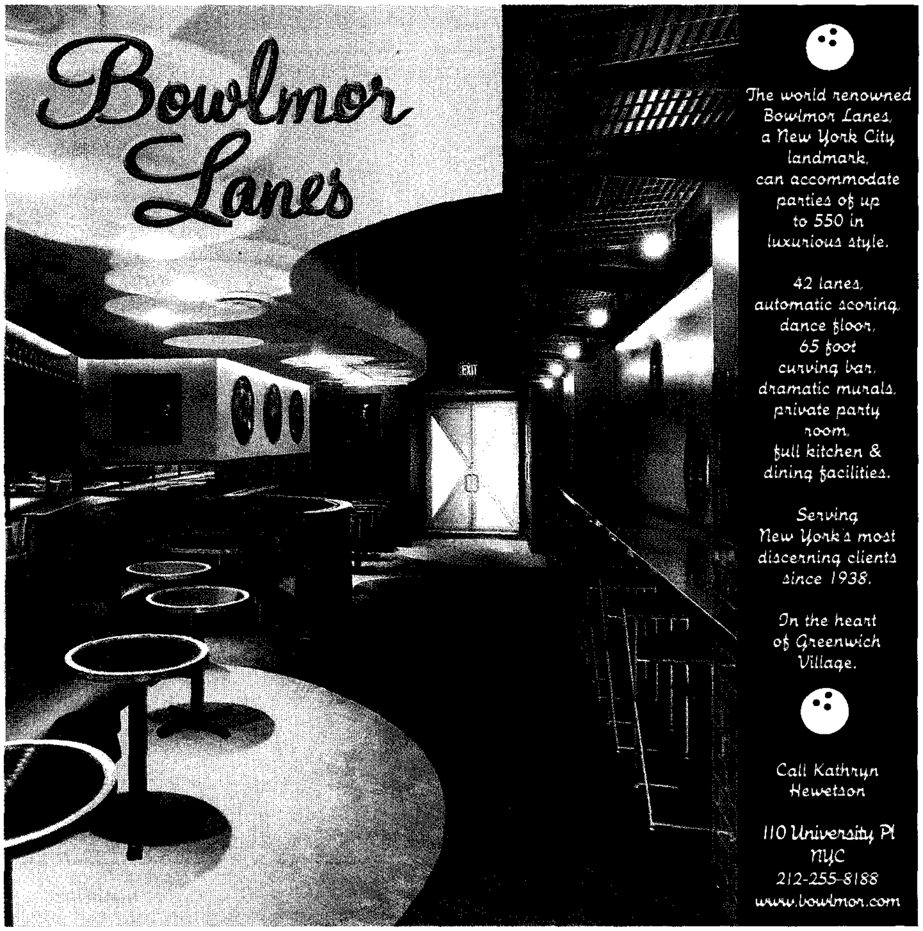
Photograph by Brennan Cavanaugh.

of the year. It's an album so far outside the margins of pop music that its acceptance among electronica enthusiasts isn't even a sure thing, a reality that doesn't seem to faze the staff at Astralwerks. "Innerzone is an investment in the future," maintains Roberts. "People will come back to that record again and again." Says Kolosine, "Will *Programmed* be a success? It depends on what your goals are. The question we ask ourselves at the end of the day is: Have we made a challenging record?"

Programmed is also significant given the history of electronic dance music and Craig's role in its conception. In many ways, electronic music's story eerily echoes that of sixties British rock: White Britons (the Rolling Stones, Eric Burdon, Eric Clapton) found inspiration in black American musicians (Howlin' Wolf, Muddy Waters, Robert Johnson) ignored by white Americans. Fast-forward to 1988, when British D.J.'s discover records by underappreciated African-American house-music and techno producers and start a movement called "acid house." The acid house revolution, which began as an underground phenomenon, mushroomed into Europe's very mainstream dance-music culture. A New York house-music producer like Armand Van Helden can break onto the pop charts in England, something as yet unimaginable in the United States.

> *"Electronic music faces a shortage of recognizable personalities, a major obstacle in an era of pinup popsters. 'When some of our acts go out on tour,* **the reaction they get is, 'Where is the band?'** *"*

As with blues in the sixties, the European dominance of electronica is a bone of contention with those who remember its roots. "Astralwerks has stopped developing American artists," maintains one music-industry insider who asked not to be identified. "Even with the American artists that they're signing, it's more about what's popular in Europe." Roberts promises that the label will be scouring the country for talent, a sentiment echoed by Kolosine. "Our No. 1 agenda right now is to de-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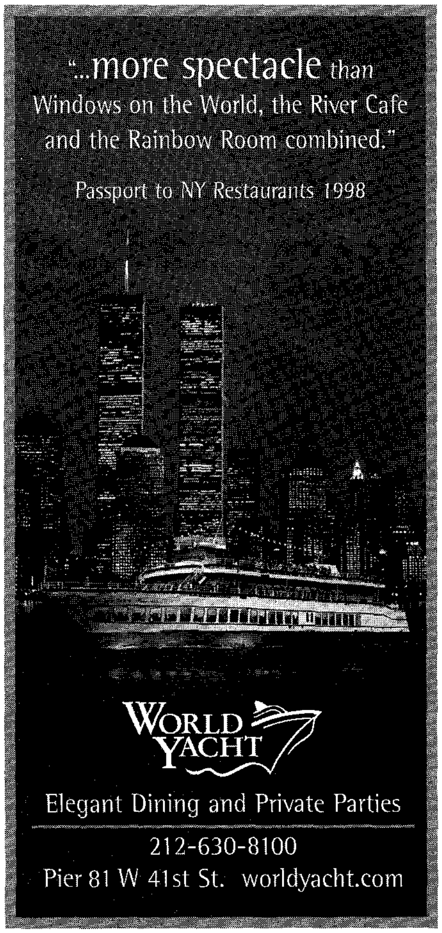
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velop and break U.S. talent," he says.

But the reality is that electronica artists, regardless of their birthplace, face steep hurdles to commercial acceptance here. While the million-selling success of Fatboy Slim seemed unthinkable less than one year ago, rigid radio formats allow few entry points for Astralwerks's sensibility. "This music is still a square peg to radio programmers and retail people," Kolosine acknowledges. "But we're here to convince the gatekeepers that this music is commercially viable."

And despite the heavy MTV presence enjoyed by Fatboy Slim and the Chemical Brothers, electronic music also faces a shortage of recognizable personalities, a major obstacle in the era of pinup popsters. "When some of our acts go out on tour, the reaction they get is, 'Where's the band?'" admits Roberts.

Astralwerks has proved that electronic music *is* commercially viable: The Chemical Brothers' recent album *Surrender* debuted at No. 32 on the Billboard 200 (their last album, *Dig Your Own Hole,* has sold more than 600,000 copies to date); Fatboy Slim's "Praise You," heard everywhere from teensploitation films like *Cruel Intentions* to advertisements for Coke, Oldsmobile, and Adidas, is already one of the most ubiquitous singles of 1999. His sophomore album, *You've Come a Long Way, Baby,* is the label's first million-seller.

Astralwerks has not one but four albums in *Spin's* "The 90 Greatest Albums of the Nineties," including English house-music duo Basement Jaxx's debut album, *Remedy,* which was released earlier this month. *Remedy* has won more than just critics' praise: The album's jumpy first single, "Red Alert," recently crashed the playlist of hugely popular New York radio station WKTU.

The label is bullish about electronica's future. "The resistance to this music is falling," says Marc Alghini, Astralwerks's national director of radio. "The same radio stations that are playing Britney Spears and the Backstreet Boys are starting to play Fatboy Slim."

"Astralwerks reminds me of a label like [successful disco imprint] Casablanca in the seventies," says Michael Paoletta, dance-music editor at *Billboard:* "You look forward to every release, and each one is a quality record." *Rolling Stone* music editor Joe Levy characterizes Astralwerks as "the principal purveyors of dance music," adding that "they've already put out several of the best records of the year." ■

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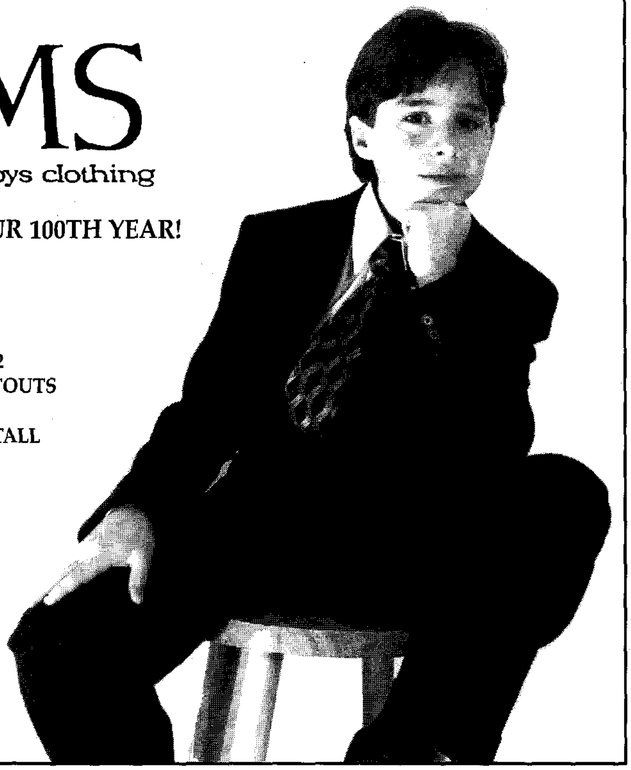

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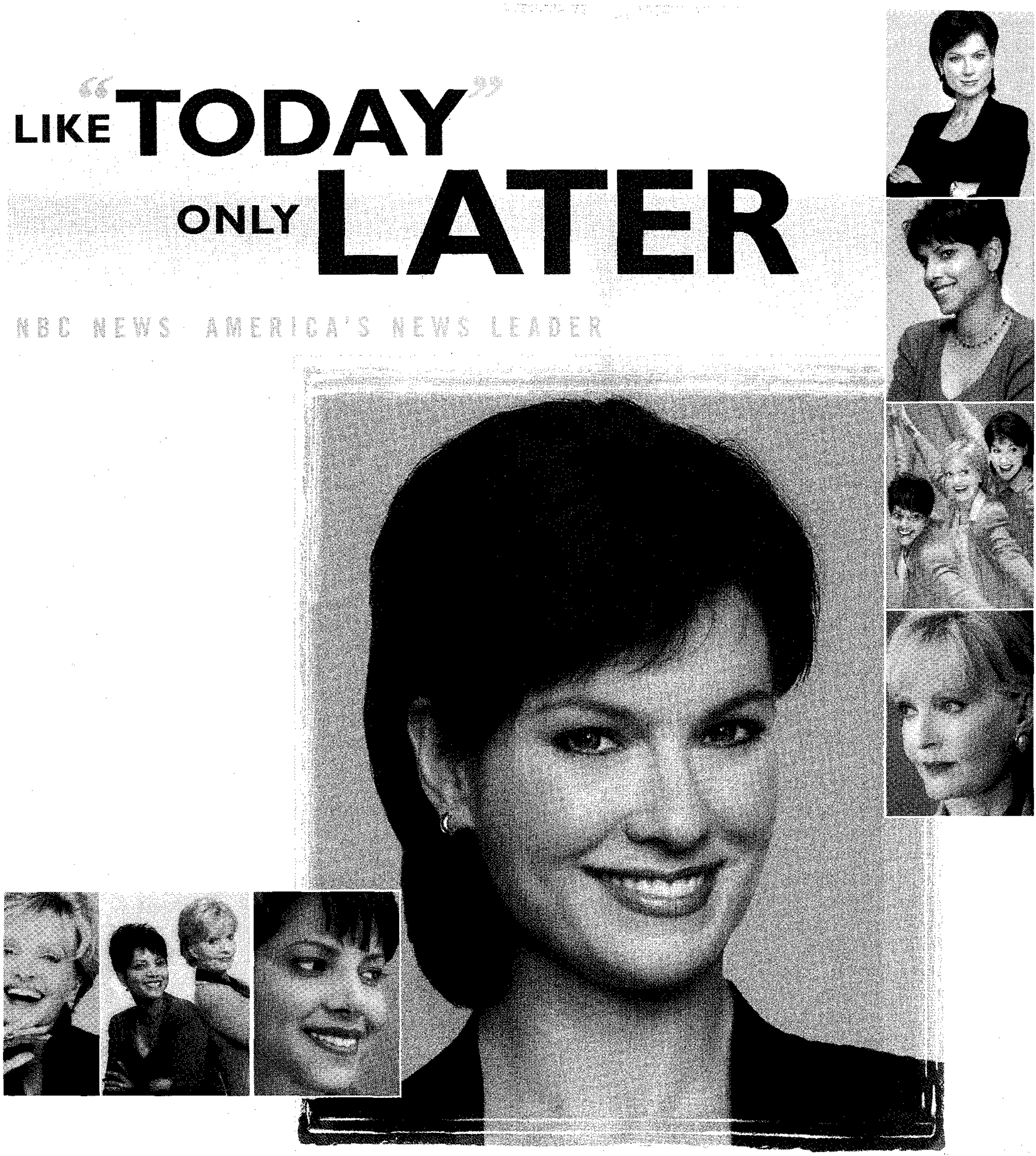

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Playing the Percentages

When Jim Wiatt jumped to the William Morris Agency after twenty years at ICM, the message was clear—when the studios' profits dwindle, it's every agent for himself.

THE WHOLE POINT OF AMASSING power in Hollywood is to use it. An industry player stores it away over the years, like a miser hoarding gold, until he just can't contain himself any longer. Such is the claustrophobic state of the industry's top talent agents: Constrained by razor-thin profit margins and reduced production slates at the studios, agents today no longer have that Michael Ovitz–like ability to shake entertainment moguls from the tips of their hair plugs to the soles of their Pradas. Now, instead, they're shaking down the competition, cannibalizing their own ranks in the latest Hollywood blood sport.

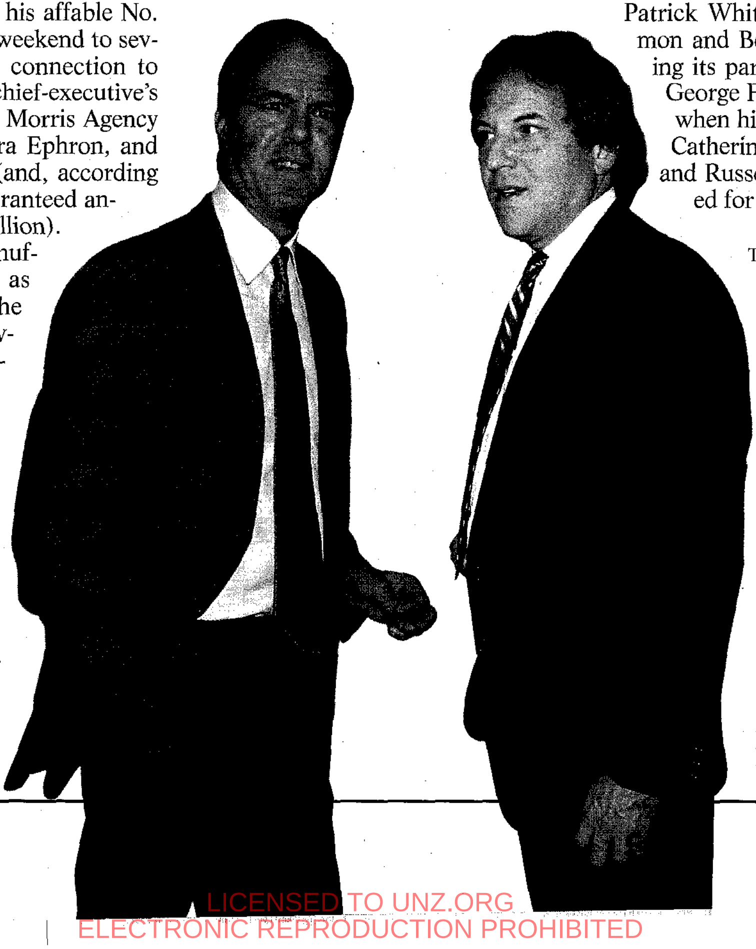
"It's self-slaughter," says a former agency head. "The profit margins are going to shrink, and, what's worse, the agencies are going to have to eat it."

Despite the persistent and uncharacteristically generous importunings of International Creative Management chairman and CEO Jeff Berg, his affable No. 2, Jim Wiatt, took just a weekend to sever his two-decades-long connection to ICM. He jumped to the chief-executive's suite at the rival William Morris Agency with Eddie Murphy, Nora Ephron, and Lorne Michaels in tow (and, according to a Morris source, a guaranteed annual minimum of $5 million). While the studios may shuffle the decks as often as blackjack dealers at the Bellagio do, such high-level change at the top agencies is rare. For one thing, the cultures are incompatible (it's often joked that WMA is the Jewish family you want to escape, Creative Artists Agency the Corleone family you can't escape, and ICM the Addams Family you try to escape). For another, these guys really loathe one another. And they all have golden handcuffs in the form of company stock, investment plans, interest-free mortgages, etc.

Still, Wiatt, virtually invisible to the outside world, had not exactly been shy about his unhappiness at ICM. He lived in the perpetual shadow of the brainy, aloof "Ice" Berg, not to mention ICM's rainmaking media darlings like Nancy Josephson (whose clients include Bright/Kauffman/Crane, the trio responsible for *Friends, Jesse,* and *Veronica's Closet*) and Ed Limato (who represents Mel Gibson, Winona Ryder, Michelle Pfeiffer, Denzel Washington, and Richard Gere, among others). After WMA tried to throw money at Limato three years ago, Berg—already paying him a fortune—ultimately named him co-president. But there are only so many titles, and dollars, to go around. And now it seems inevitable that the Wiatt move will touch off the biggest round of agency shifting (and, consequently, client poaching) since 1995, when Michael Ovitz, Ron Meyer, and Bill Haber cashed out of CAA, which they'd created, and handed it whole to the hyperambitious Young Turks.

Some of the issues as the agencies slouch toward 2000: Manhattan-based agent Elaine Goldsmith-Thomas—whose clients include $20 million gal Julia Roberts, along with Tim Robbins, Susan Sarandon, and the red-hot Jennifer Lopez—is, as Wall Street would say, in play. According to sources at the agency, she won an extension on her ICM contract, which was up in June. Where will she alight? She's as close to CAA's Kevin Huvane as she is to Berg, but Endeavor and United Talent would also kill to have her. Meanwhile, Hollywood presumes that David Wirtschafter will follow Wiatt to William Morris when his contract is up at the end of the year. (But ICM is already moving Heaven, earth, and nameplates to keep him.) And can CAA hang on to Patrick Whitesell and clients Matt Damon and Ben Affleck without expanding its partnership ranks? Will ICM's George Freeman shoot for the moon when his contract expires, now that Catherine Zeta-Jones is a major star and Russell Crowe may get nominated for an Academy Award?

THE LATEST UPHEAVAL COMES at a time, unlike ten or even five years ago, when the agencies can least afford it. As privately held companies, they don't have to disclose their financials, but they're all hurting, as evidenced by the not-so-quiet downsizing taking place throughout the business. ICM, in the aftermath of a brutal leveraged buyout, loudly slashed its agency roster last December after Berg confided to pals that "there were times I didn't know how I was going to make the payroll." (ICM insists it



The shadow of your smile: Wiatt (right) wanted the same profile as Jeff Berg.

Photographs by Lisa Rose/Globe Photos.

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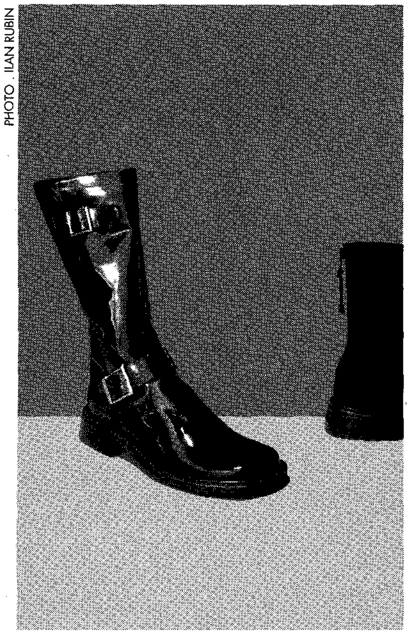

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will finally return to profitability next year.) CAA, on the other hand, has been shrinking more subtly. A number of its agents have been prodded to find work elsewhere in the industry, as managers, producers, and consultants, among other non-agenting jobs.

Not so long ago, when the agencies faced rocketing overhead (all those fancy buildings along Wilshire Boulevard, with their butterscotch marble, private screening rooms, waterfall fountains, and Pace Gallery art), they just passed along the extra cost of doing business to the studios. But what goes around comes around. Today, with networks paying lower license fees and pushing for more and more in-house production, agencies have had to cut commissions on their once-fat TV packages. Ditto their movie packages: Once green-lighted by new studio executives scrambling to buy themselves time before their own slate of films made it to the big screen, the majority of those films turned out to be expensive box-office bombs. Moreover, out-of-control above-the-line and marketing costs have prompted the studios to trim their production schedules by a third, which translates to fewer paychecks from which agents shave their 10 percent commissions.

Such changes make for major Maalox moments in Hollywood, where show business in general is already seen as too chaotic. There was something comforting in the knowledge that star prices may rise and fall and studio executives may come and go, but agents were forever. Sam Cohn and Martha Luttrell at ICM, Rick Nicita and Fred Specktor at CAA, Lenny Hirshan and Fred Westheimer at WMA have all been around for twenty-plus years, and they'll probably only leave their offices feet first. Top agents can boast more seniority in their jobs than almost any of the studio heads on the other side of the negotiating table. (Today, CAA's Bryan Lourd, modeling himself after Ovitz and ignoring the obvious conflict of interest, moonlights brokering new jobs for moguls.)

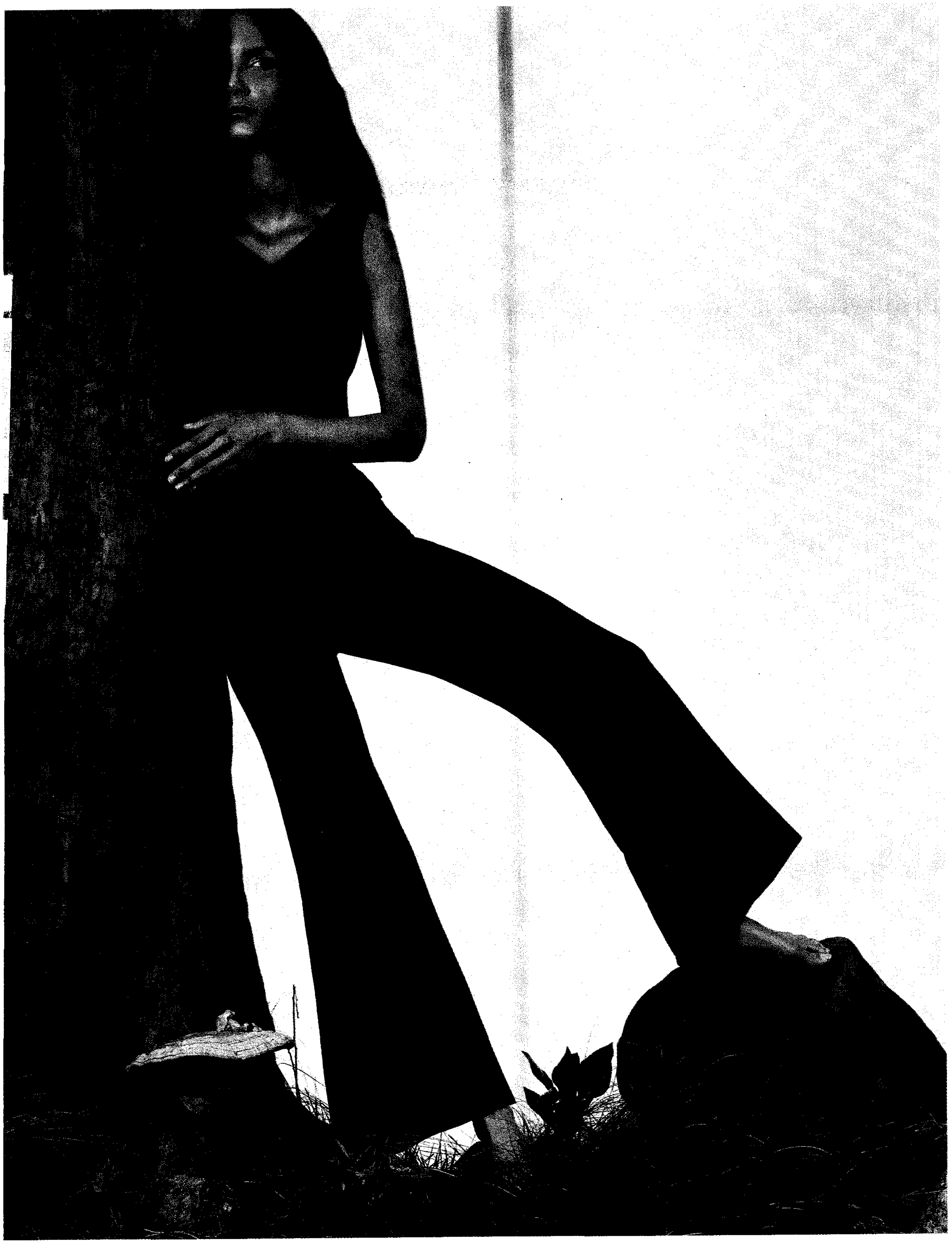
Yes, agents still wear Armani (although the Generation Xers are partial to Hugo Boss). Yes, they still drive BMWs (souped-up SUVs run a close second). Yes, they still sport headsets (while compulsively e-mailing). Yet beneath these superficialities, a profound transformation has occurred. Where once CAA had a stranglehold on the industry, no single agency is that dominant anymore.

And with Ovitz's departure, the agency business stopped being a cult of personality hyped by a fawning press. Not that it's any less important in the Hollywood food chain. But these days, an agent's power derives not from personality but from position: You are only who you represent. (Though Ovitz claims to be reinventing himself as a talent manager, he's really just assembling another agency—Artists Management Group; he even refers to his hybrid employees as "magents." That he is so obviously competing with the agencies for clients is one reason AMG hasn't signed an A-list actor since January. Once the bête noire of anyone who dared cross him, Ovitz now seems indistinguishable from the rest.)

With the virtual demise of packaging, and talented new directors like Quentin Tarantino, John Woo, and Todd Solondz being discovered all the time thanks to the fecundity of foreign and independent films, the CAA juggernaut has slowed, and other agencies have caught up. Agent poaching has replaced client poaching, and now it's every agent for himself. Until as late as January 15, for example, Michael Gruber kept WMA twisting in the wind about re-signing even after CEO Walt Zifkin promised to make him president of the agency in the next three to five years. That promise of power wasn't enough. Gruber left for major bucks and merely the *prospect* of a partnership at CAA because, as he told his clients like George Clooney, "I wanted to play on the Yankees" (and, apparently, get paid like Bernie Williams).

"It seems inevitable that the Wiatt move will touch off **the biggest round of agency shifting** *since 1995, when Michael Ovitz, Ron Meyer, and Bill Haber cashed out of Creative Artists Agency."*

WELL, WHAT DID ANYONE EXPECT? AFTER all, the new breed of agent was born during the Greed Decade, which introduced to the business a litter of hungry pups armed with Harvard MBA or law degrees who'd toyed with the idea of investment banking but opted instead for Hollywood agencies. Yet they were not much different from the protégés of that other Mike, as in Milken: There but for the grace of glam went the latest incar-



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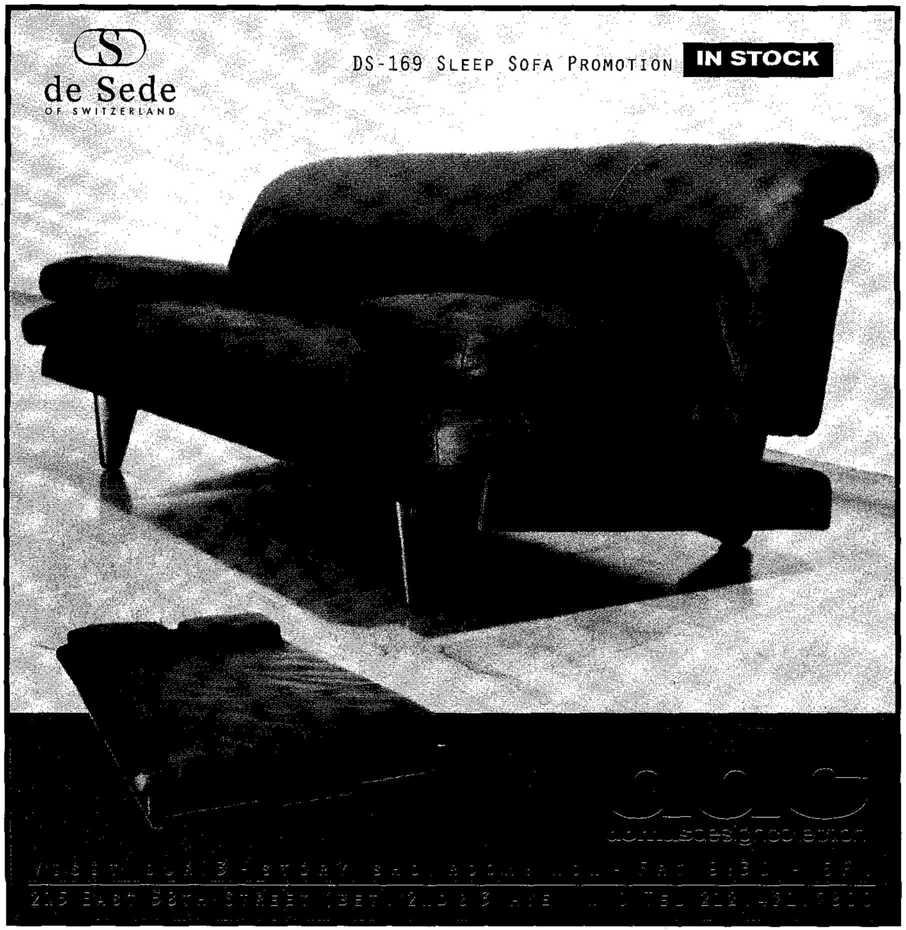

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nation of the Drexel traders. And they turned the agency business upside down. The old guys waited their turn, knowing that their patience would be rewarded with professional and financial security. The new kids weren't as patient; they wanted the big money, and they wanted it now. The old guys were products of Brooklyn and the Bronx. The new kids were baby-boom California-bred, or cloned. The old guys looked up to Lew Wasserman. The new kids worshiped Gordon Gekko.

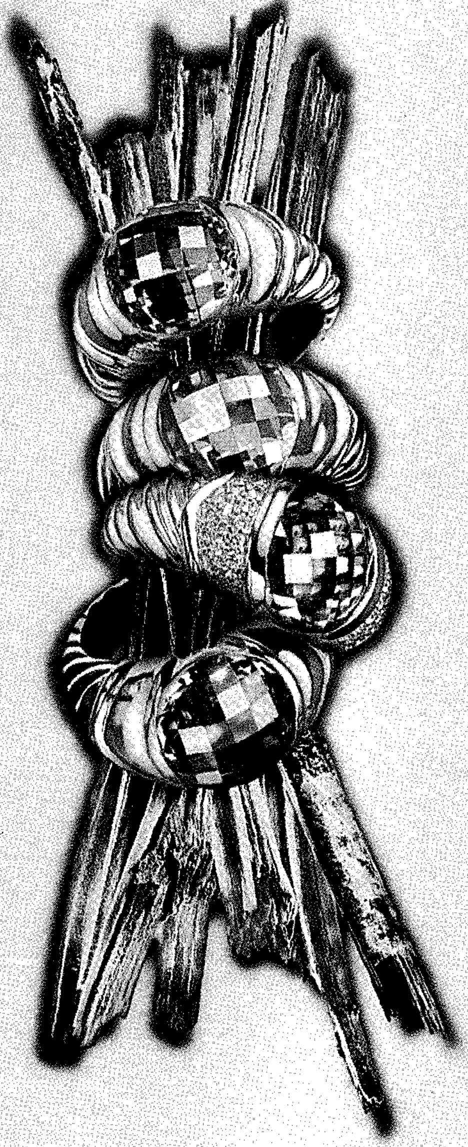
AGENCY CONTRACT NEGOTIATIONS USED TO be models of simplicity in a complex business. An agent's bare-bones salary and all-important year-end bonus were determined primarily from a series of computer calculations of clients' earning history from the past year and potential for the next one. Eventually, an agent's intangibles—a winning personality, status in the community, deep studio connections, an eye for young talent—were also taken into account. Beginning this year, when the bonuses are relayed to the agents anytime from October to Hanukkah, something new will almost certainly be factored in as well: Call it anti-theft insurance, the cost of keeping today's employee from becoming tomorrow's competitor. ICM will worry about losing agents to Wiatt, who in turn will have to overpay WMA agents to stay put, and so on in an endless vicious cycle. Energy that the agencies used to devote to sinking Hollywood fortunes is now going to be spent just keeping themselves afloat. And it couldn't happen to a nicer bunch of predators.

> *"When this year's bonuses are distributed, something new will almost certainly be factored in:* **Call it anti-theft insurance**, *the cost of keeping today's employee from becoming tomorrow's competitor."*

"The sharks are trapped in their own pen, and there is no escaping to the free waters of the studios," that former agency honcho told me. "All they can do is turn on each other and see who is the last survivor." ▬

E-mail: nikkifinke@aol.com

DAVID YURMAN



OPENING FALL 1999

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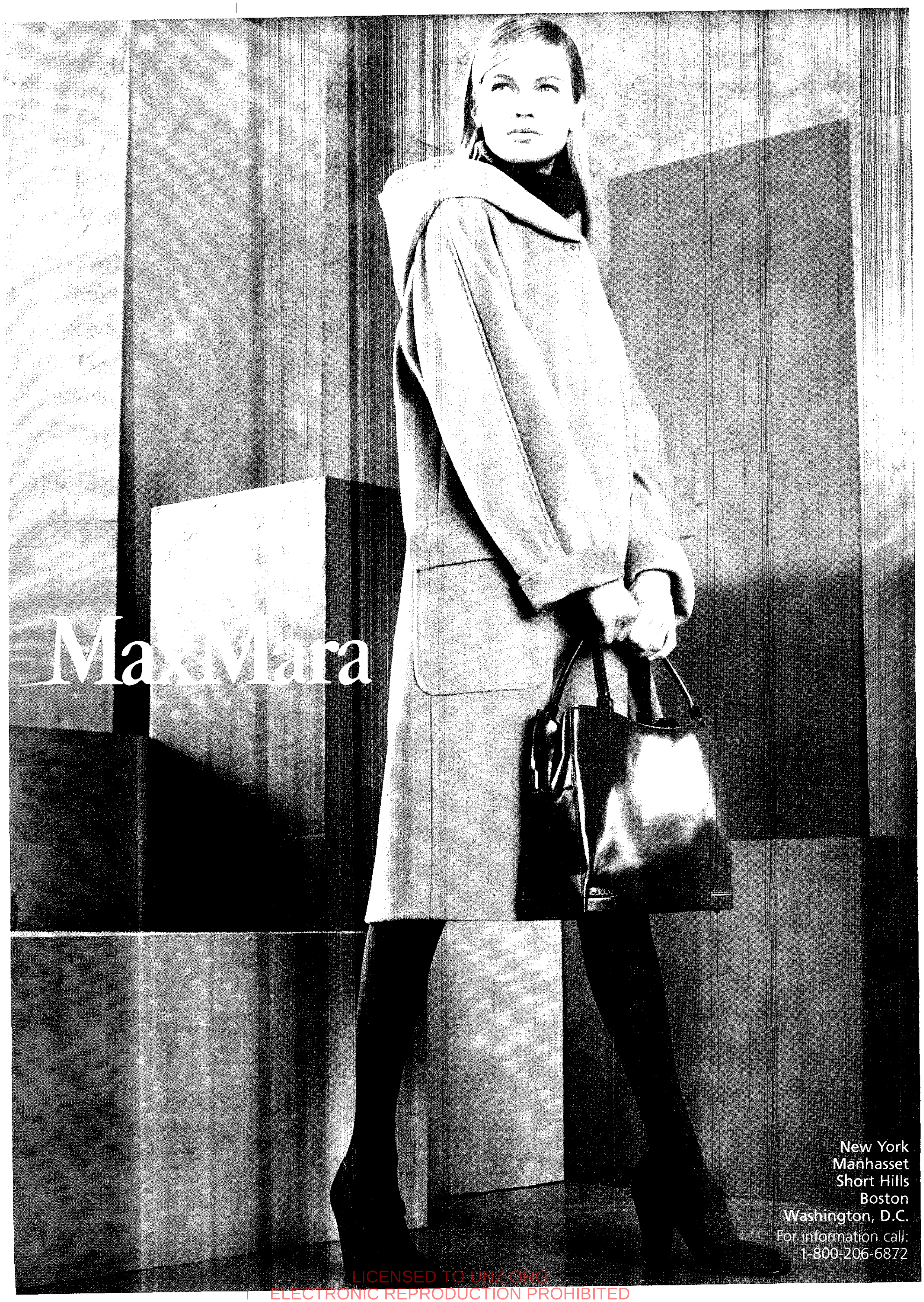

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NEW YORK

FALL FASHION

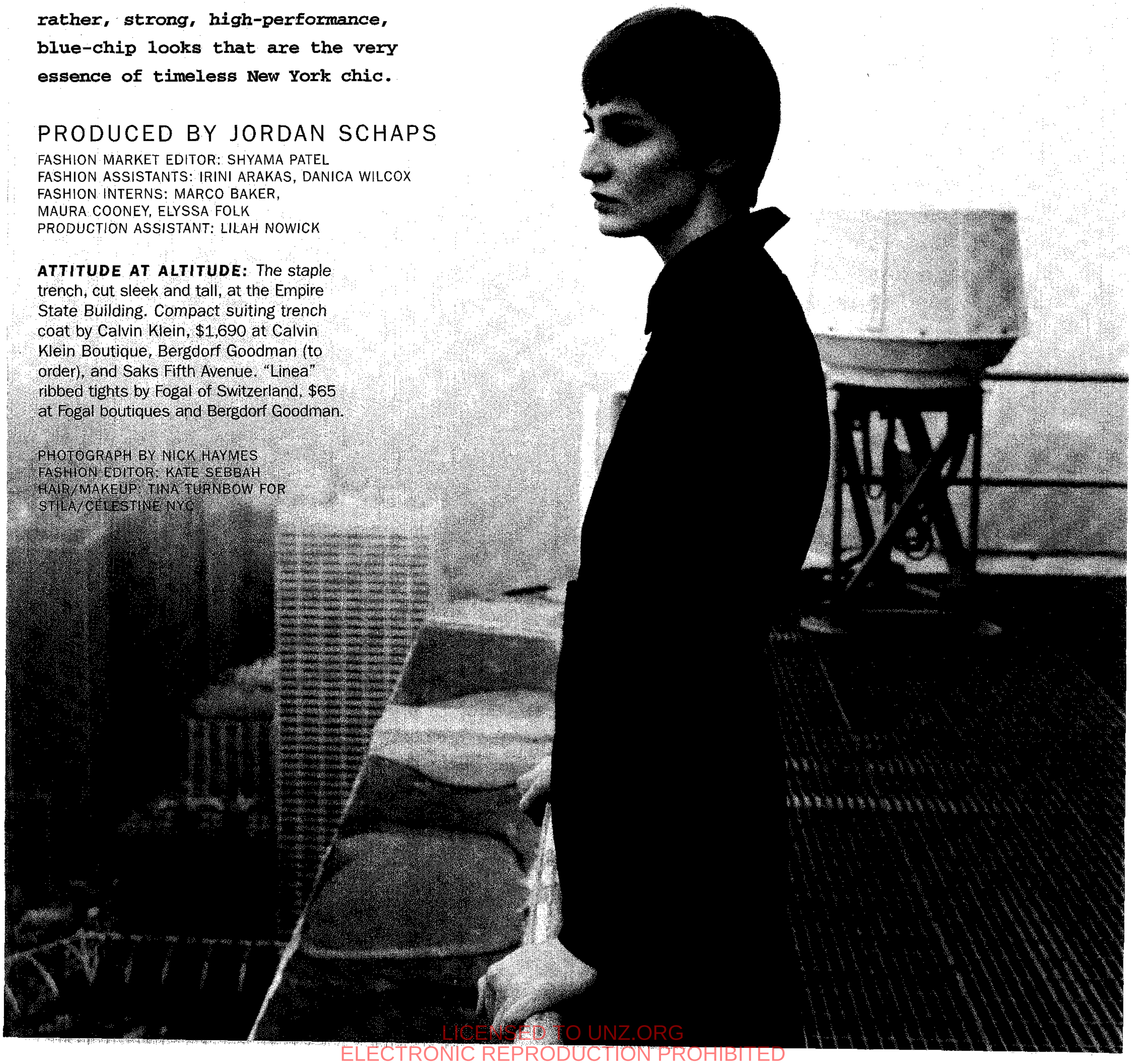
BY SALLY SINGER

Fall fashion is always about investment dressing–the coat we hope will give us a three-year return, the bit of suede or leather we swear we'll never sell. But how best to stock our closets this season, given the very real fear of looking "so last century"? Carefully and classically. That's why, on the pages that follow, you won't find any space suits or Mylar G-strings or fetishistic futurewear. Behold, rather, strong, high-performance, blue-chip looks that are the very essence of timeless New York chic.

PRODUCED BY JORDAN SCHAPS
FASHION MARKET EDITOR: SHYAMA PATEL
FASHION ASSISTANTS: IRINI ARAKAS, DANICA WILCOX
FASHION INTERNS: MARCO BAKER,
MAURA COONEY, ELYSSA FOLK
PRODUCTION ASSISTANT: LILAH NOWICK

ATTITUDE AT ALTITUDE: The staple trench, cut sleek and tall, at the Empire State Building. Compact suiting trench coat by Calvin Klein, $1,690 at Calvin Klein Boutique, Bergdorf Goodman (to order), and Saks Fifth Avenue. "Linea" ribbed tights by Fogal of Switzerland, $65 at Fogal boutiques and Bergdorf Goodman.

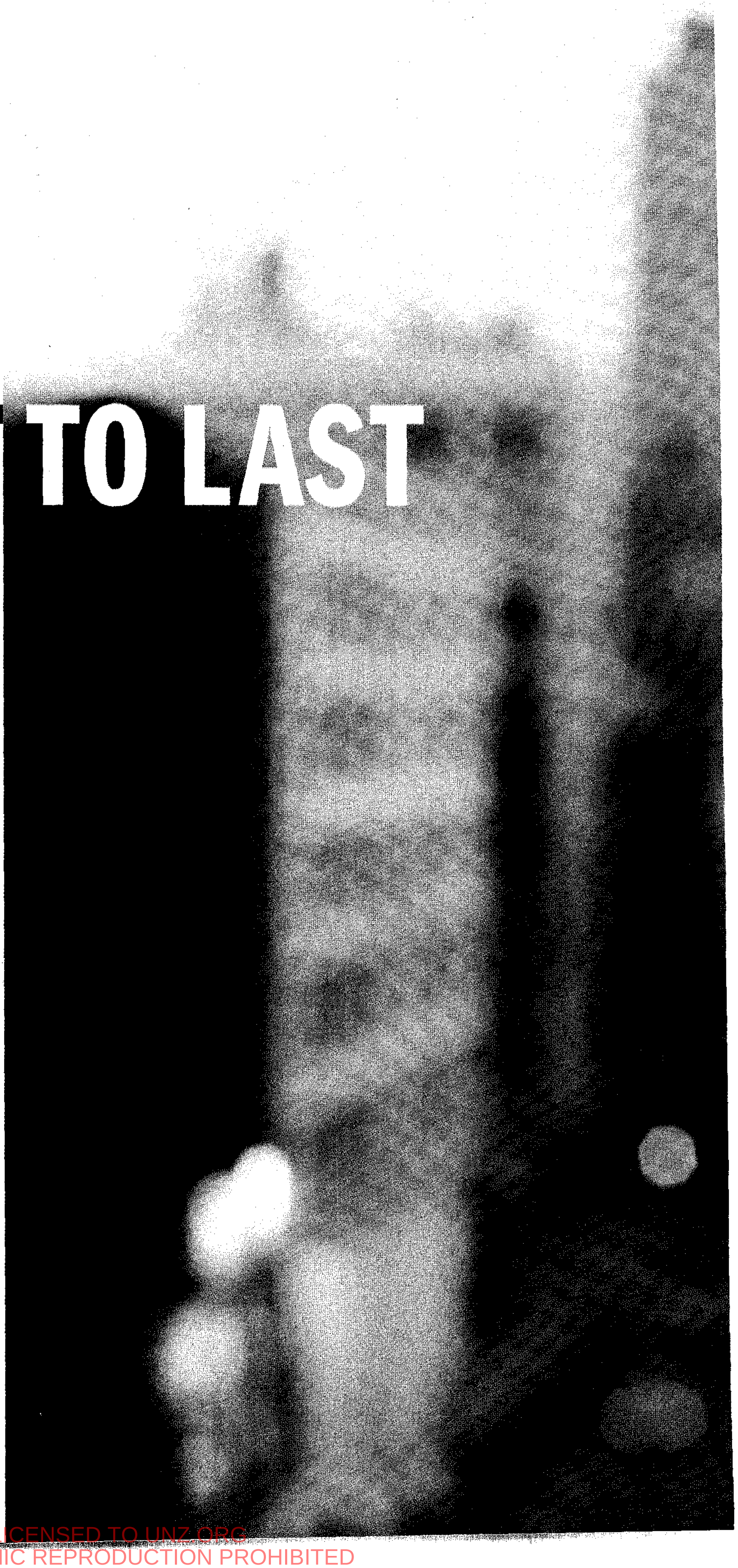
PHOTOGRAPH BY NICK HAYMES
FASHION EDITOR: KATE SEBBAH
HAIR/MAKEUP: TINA TURNBOW FOR
STILA/CELESTINE NYC



RED AND ALIVE: Erin surveys the SoHo streets in a sweetly asymmetric, classically crimson frock. Silk-satin dress by Comme des Garçons by Rei Kawakubo, $695 at Comme des Garçons (520 West 22nd Street). On Erin's face: Elizabeth Arden Eight Hour Cream, Christian Dior Teint Glacé Fresh Stick foundation in light beige, Aveda Jet Pencil in black, Lancôme Magnificils Full Lash Precision Mascara in black, Estée Lauder HighShine Lip Lacquer in Natural Light.

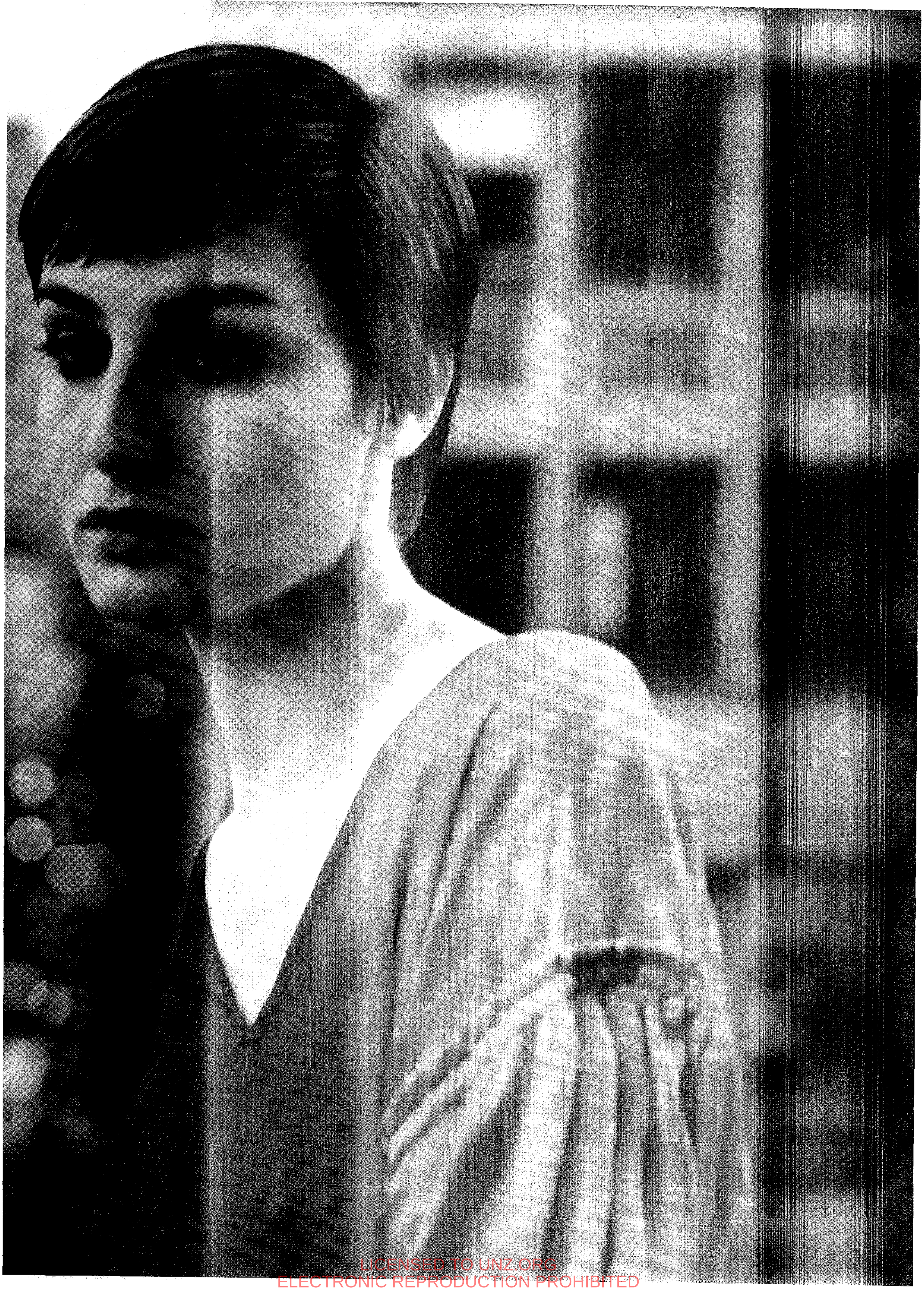
BUILT TO LAST

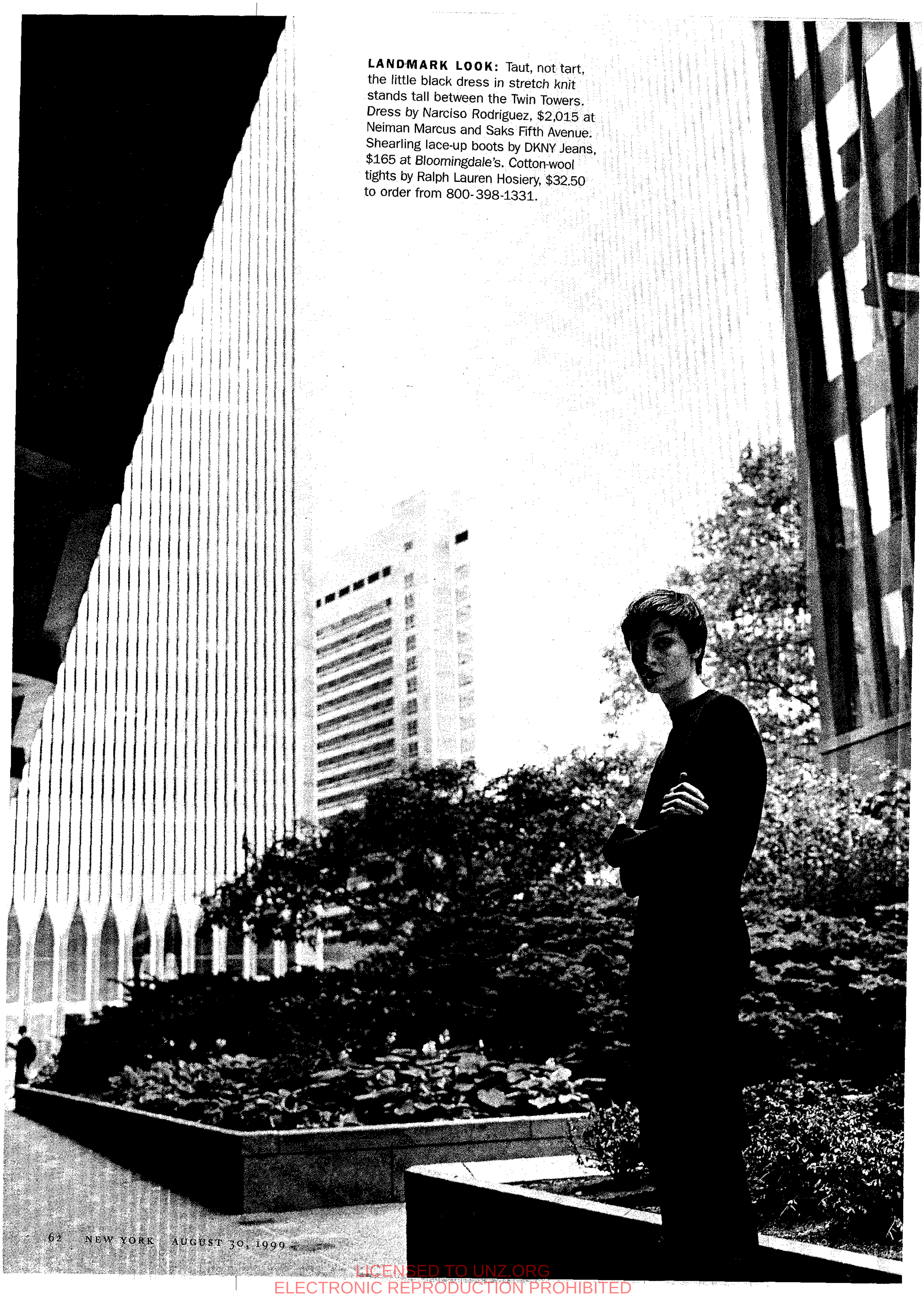
Terrified by the prospect of a Y2K wardrobe wipeout? Erin O'Connor, a model for all seasons, shows the way forward, wearing perpetual classics in the city that won't go out of style.



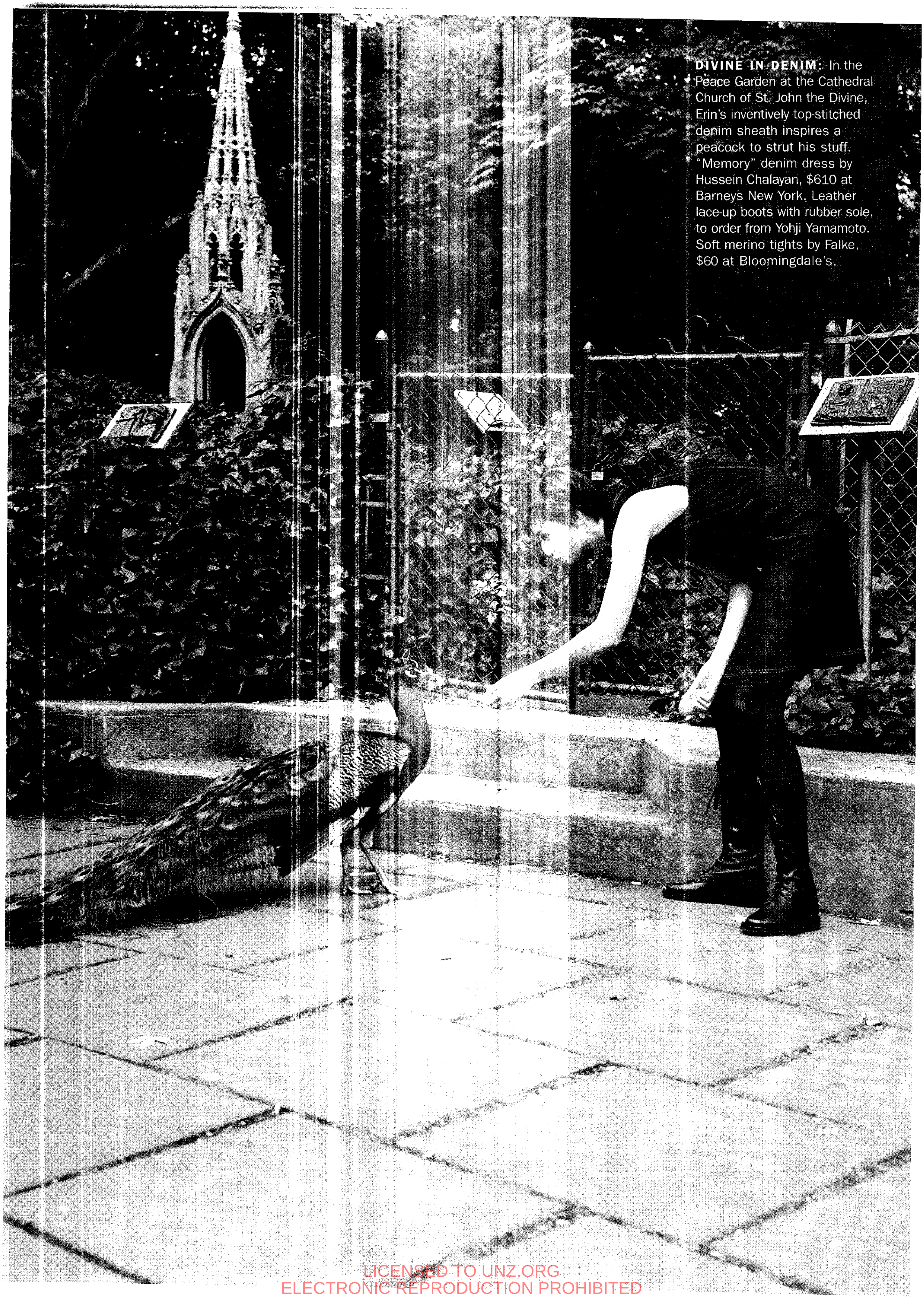
PHOTOGRAPHED BY
NICK HAYMES

FASHION EDITOR: KATE SEBBAH
HAIR/MAKEUP: TINA TURNBOW FOR STILA/CÉLESTINE NYC
FASHION ASSISTANTS: DANICA WILCOX AND IRINI ARAKAS





LANDMARK LOOK: Taut, not tart, the little black dress in stretch knit stands tall between the Twin Towers. Dress by Narciso Rodriguez, $2,015 at Neiman Marcus and Saks Fifth Avenue. Shearling lace-up boots by DKNY Jeans, $165 at *Bloomingdale's*. Cotton-wool tights by Ralph Lauren Hosiery, $32.50 to order from 800-398-1331.

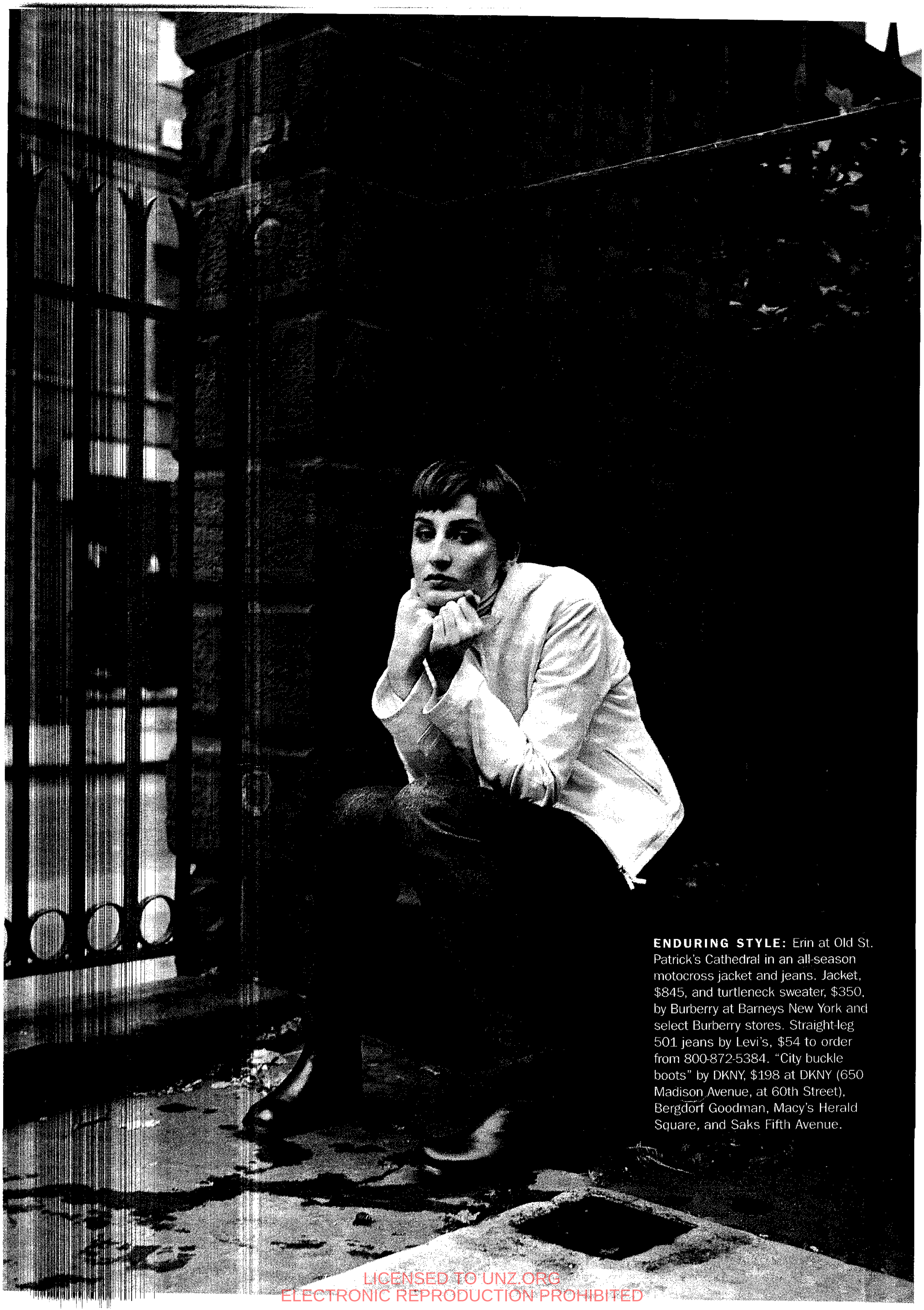


DIVINE IN DENIM: In the Peace Garden at the Cathedral Church of St. John the Divine, Erin's inventively top-stitched denim sheath inspires a peacock to strut his stuff. "Memory" denim dress by Hussein Chalayan, $610 at Barneys New York. Leather lace-up boots with rubber sole, to order from Yohji Yamamoto. Soft merino tights by Falke, $60 at Bloomingdale's.

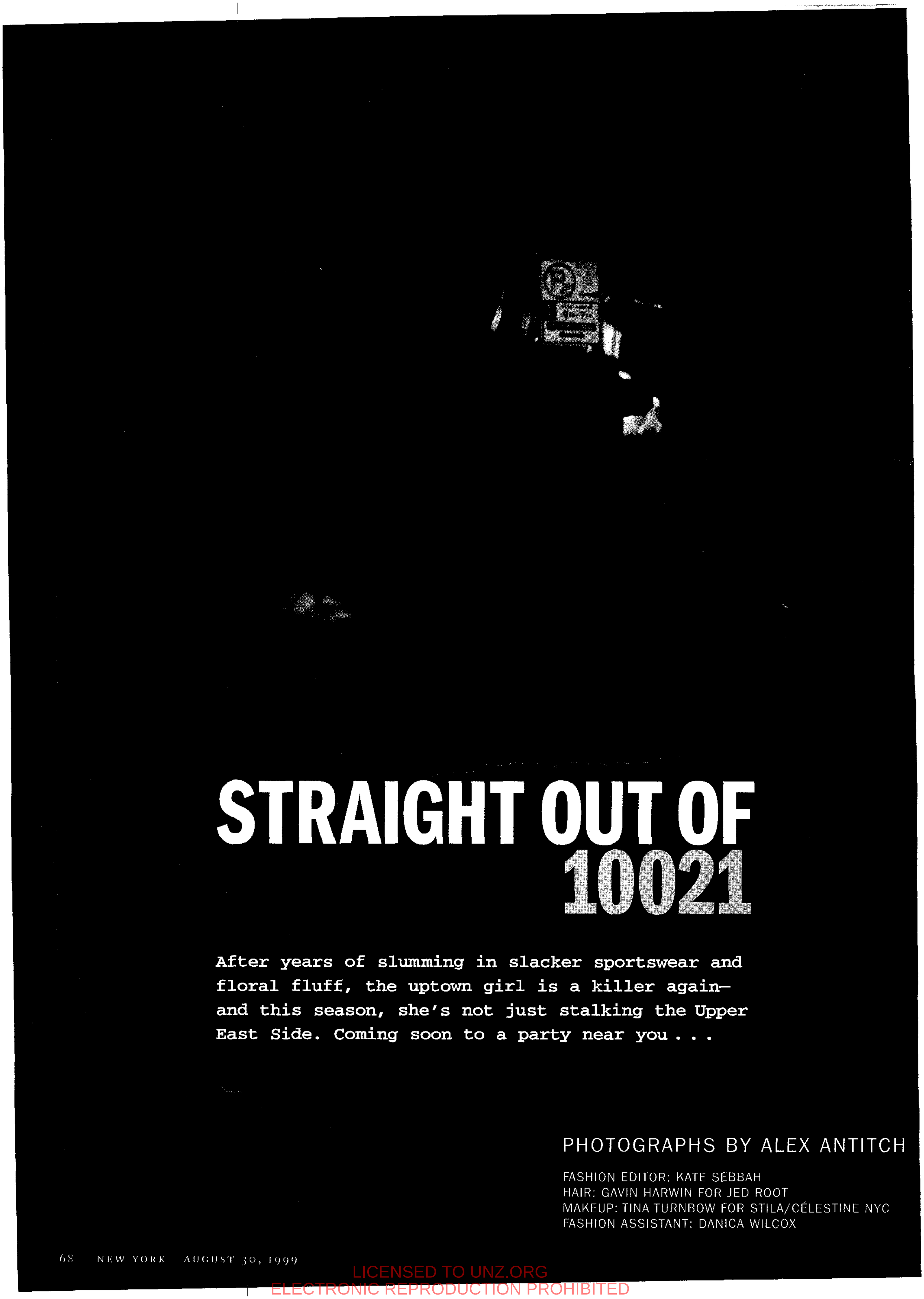
IMAGINE THIS: The chunky sweater retooled as a web of woven denim. Shot at the John Lennon memorial in Central Park. Denim knit roll-neck sweater, $638, and sleeveless dress, $330, by Martin Margiela at Barneys New York.

C'EST LA MOD: *Mode meets* modernism when Erin struts past a New York City Fire Department building in a rethought, hip-banded crombie coat and pointy lace-ups. Coat, $1,715, and lace-up shoes, $925, by Jil Sander at Barneys New York. Roll-neck shirt, $370 by Jil Sander at Saks Fifth Avenue. "Linea" ribbed tights by Fogal of Switzerland, $65 at Fogal boutiques and Bergdorf Goodman.

PIER REVIEW: A new view of Wall Street and the traditional white shirt (Erin's has cheekily long sleeves). Cotton-poplin shirt by Bottega Veneta, $250 at Bottega Veneta Boutique. "Serena" knee-length indigo jeans skirt, $290, and skinny leather belt, $70, by Dries Van Noten at Barneys New York, Linda Dresner, and Saks Fifth Avenue.



ENDURING STYLE: Erin at Old St. Patrick's Cathedral in an all-season motocross jacket and jeans. Jacket, $845, and turtleneck sweater, $350, by Burberry at Barneys New York and select Burberry stores. Straight-leg 501 jeans by Levi's, $54 to order from 800-872-5384. "City buckle boots" by DKNY, $198 at DKNY (650 Madison Avenue, at 60th Street), Bergdorf Goodman, Macy's Herald Square, and Saks Fifth Avenue.



STRAIGHT OUT OF 10021

After years of slumming in slacker sportswear and floral fluff, the uptown girl is a killer again—and this season, she's not just stalking the Upper East Side. Coming soon to a party near you . . .

PHOTOGRAPHS BY ALEX ANTITCH

FASHION EDITOR: KATE SEBBAH
HAIR: GAVIN HARWIN FOR JED ROOT
MAKEUP: TINA TURNBOW FOR STILA/CÉLESTINE NYC
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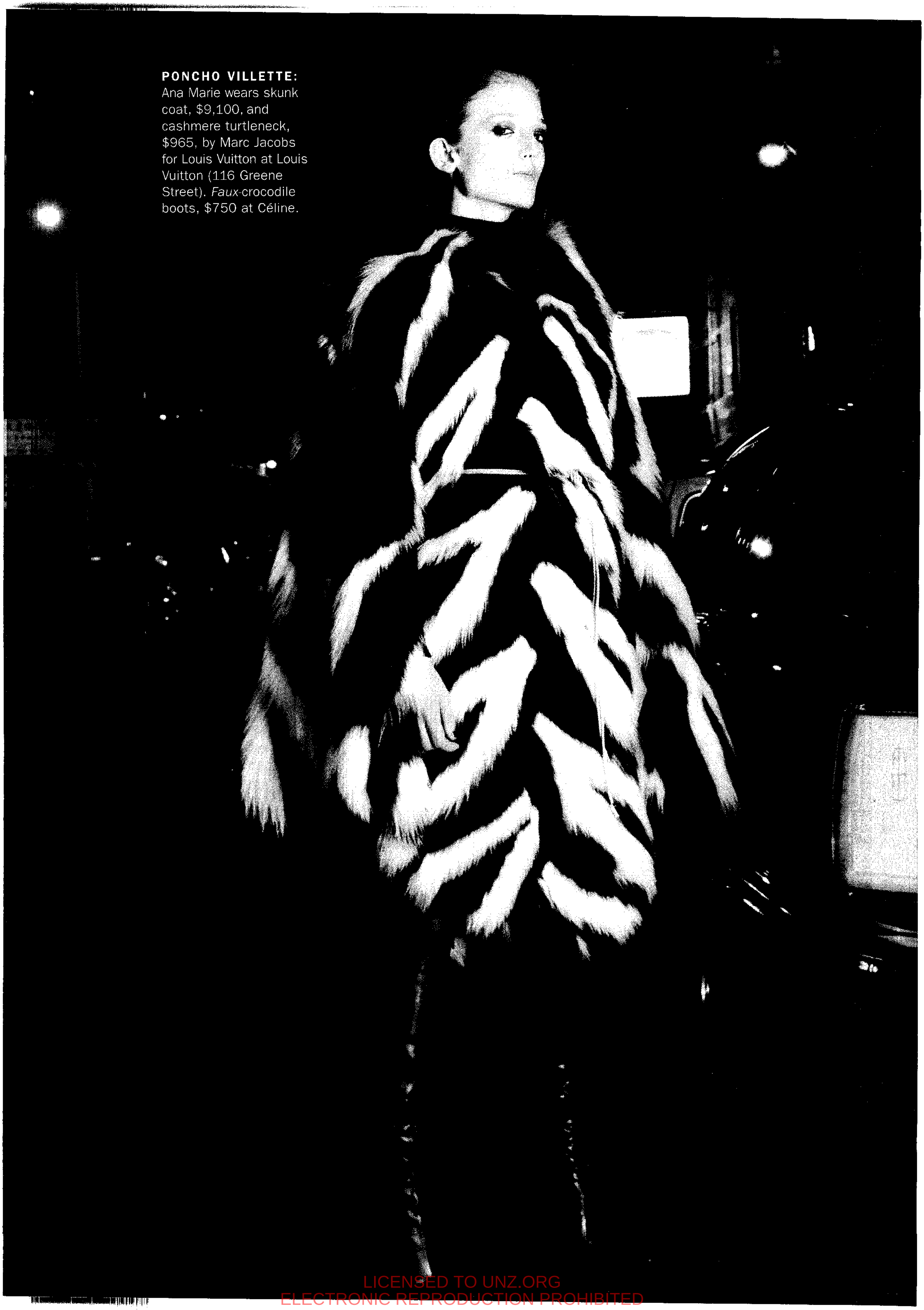
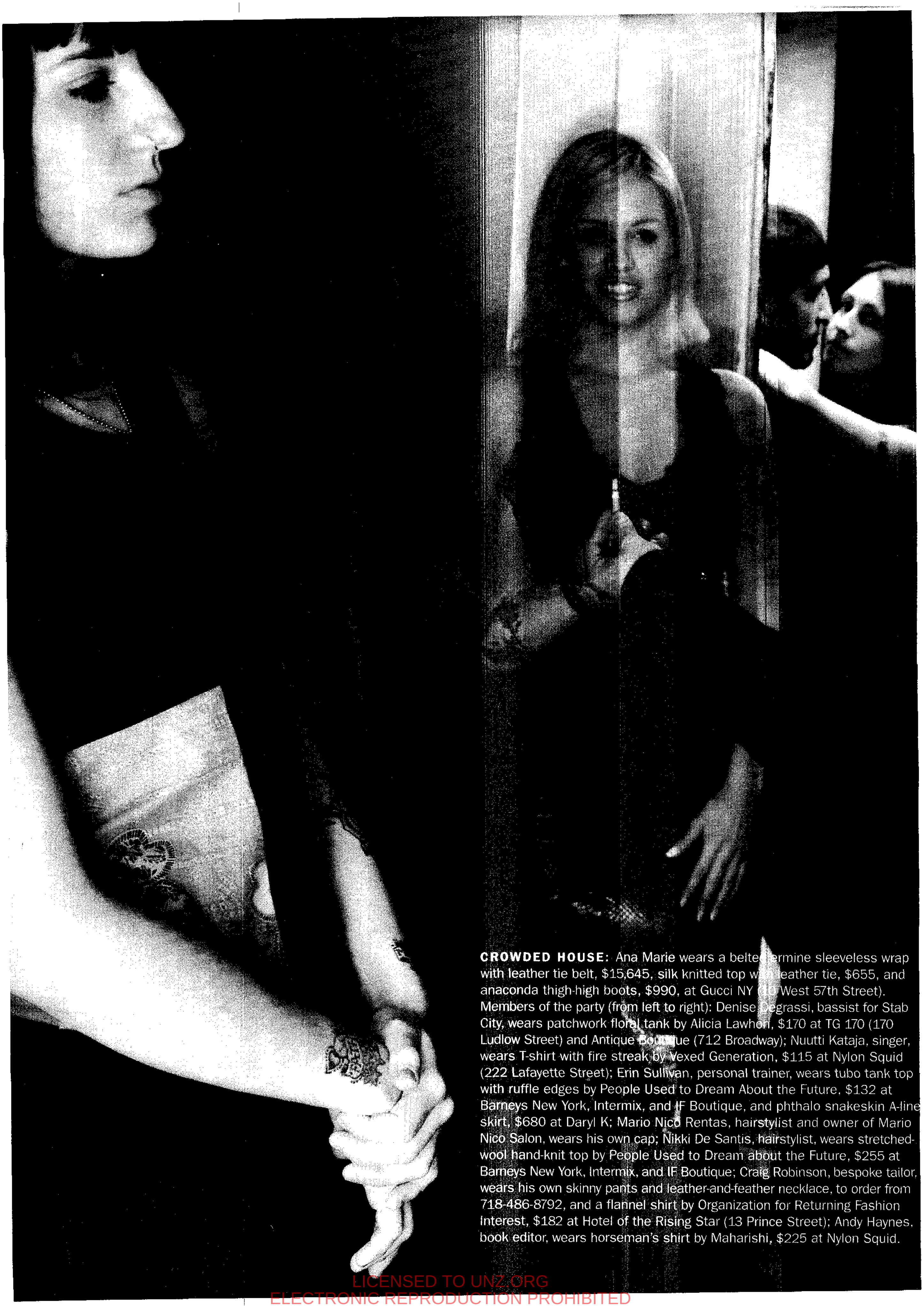
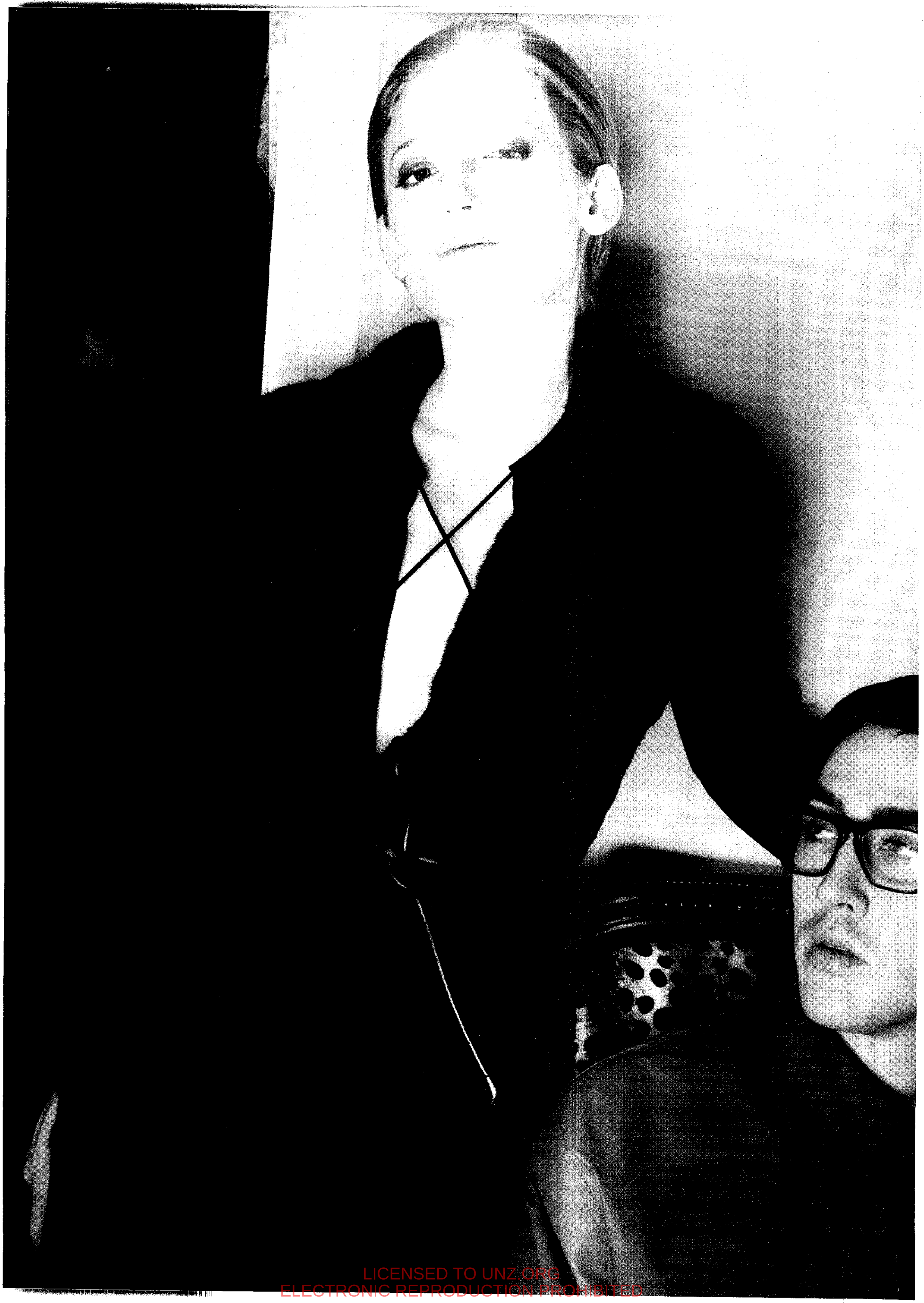
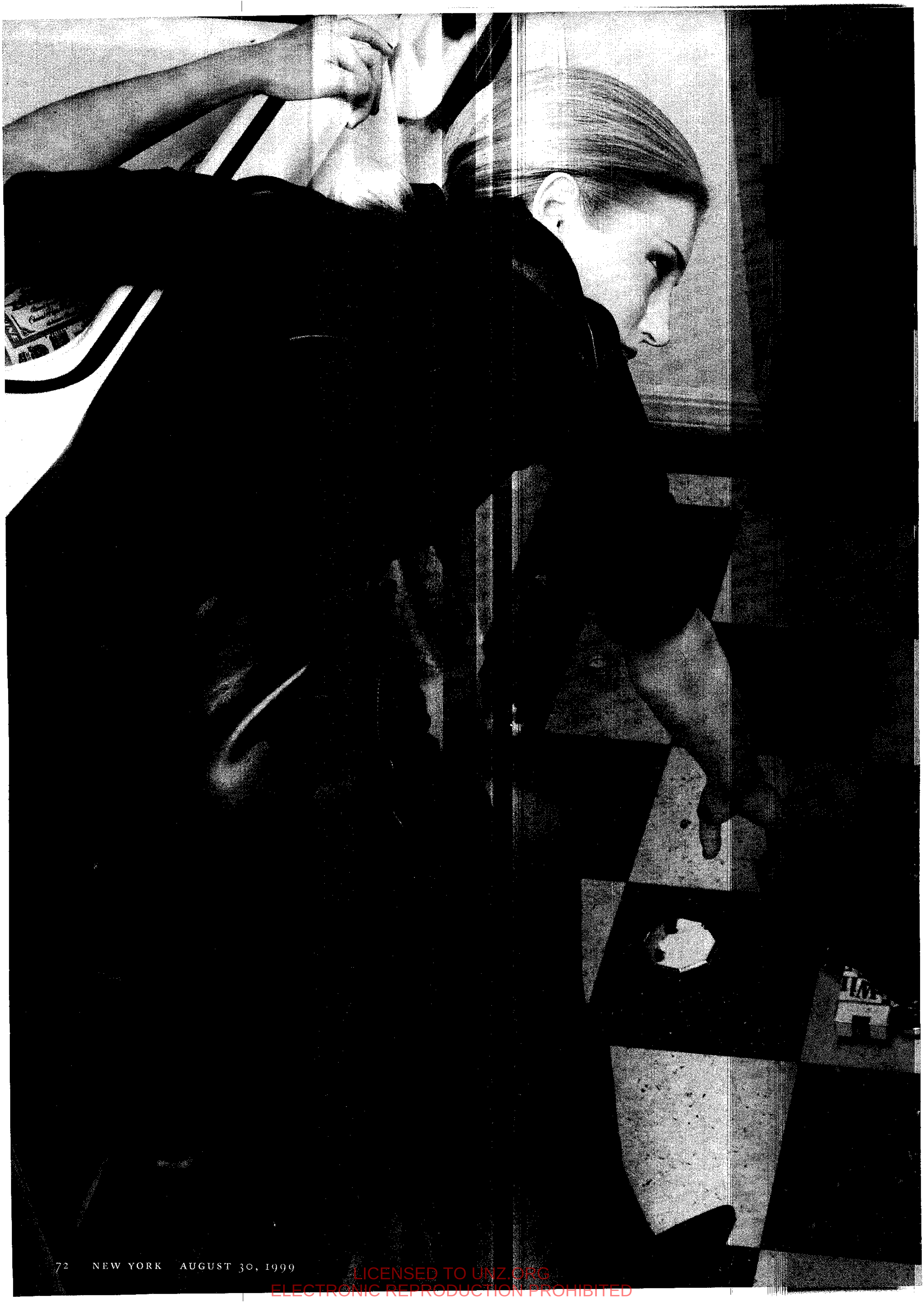


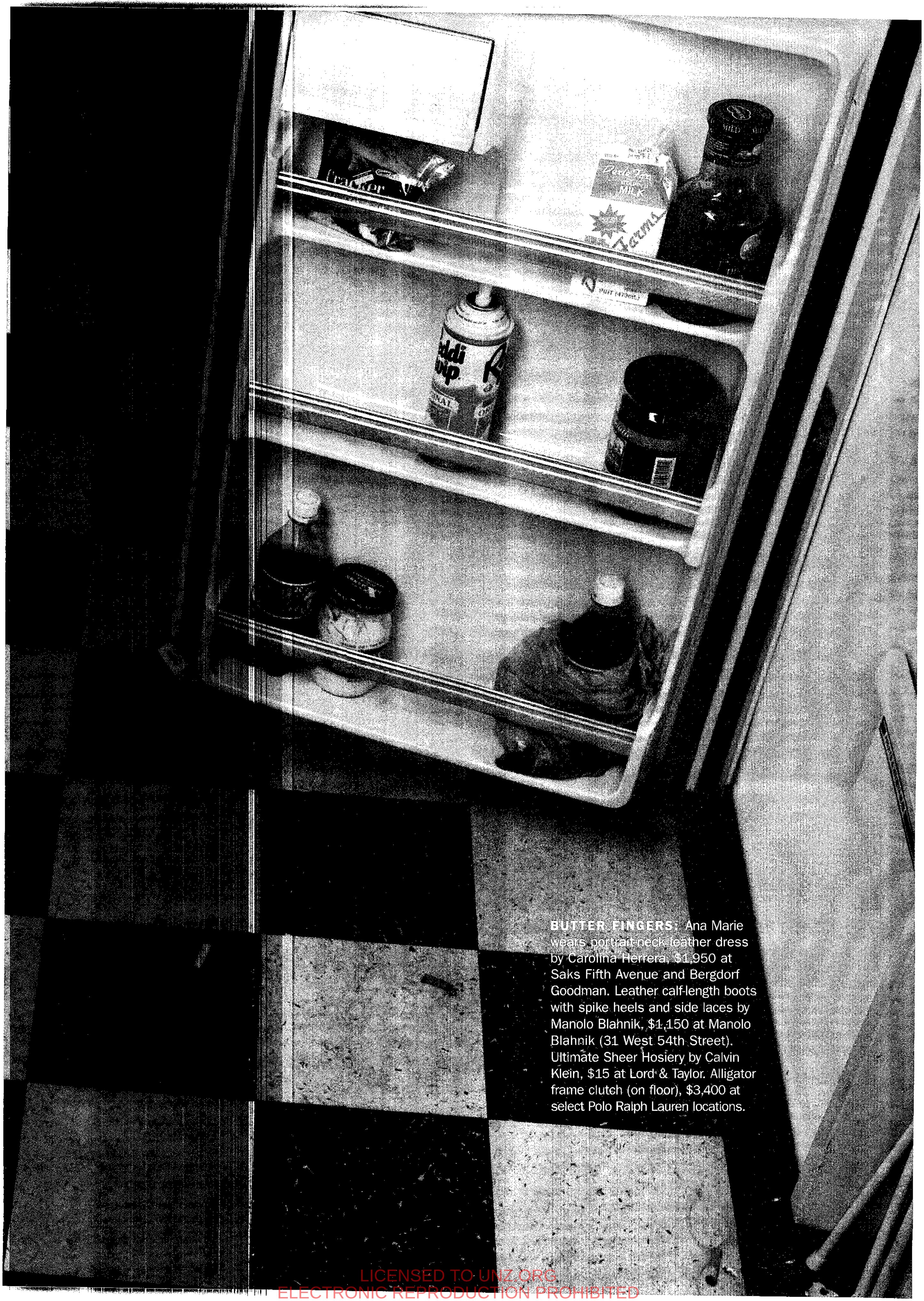
PONCHO VILLETTE: Ana Marie wears skunk coat, $9,100, and cashmere turtleneck, $965, by Marc Jacobs for Louis Vuitton at Louis Vuitton (116 Greene Street). *Faux*-crocodile boots, $750 at Céline.



CROWDED HOUSE: Ana Marie wears a belted ermine sleeveless wrap with leather tie belt, $15,645, silk knitted top with leather tie, $655, and anaconda thigh-high boots, $990, at Gucci NY (10 West 57th Street). Members of the party (from left to right): Denise Degrassi, bassist for Stab City, wears patchwork floral tank by Alicia Lawhon, $170 at TG 170 (170 Ludlow Street) and Antique Boutique (712 Broadway); Nuutti Kataja, singer, wears T-shirt with fire streak by Vexed Generation, $115 at Nylon Squid (222 Lafayette Street); Erin Sullivan, personal trainer, wears tubo tank top with ruffle edges by People Used to Dream About the Future, $132 at Barneys New York, Intermix, and IF Boutique, and phthalo snakeskin A-line skirt, $680 at Daryl K; Mario Nico Rentas, hairstylist and owner of Mario Nico Salon, wears his own cap; Nikki De Santis, hairstylist, wears stretched-wool hand-knit top by People Used to Dream about the Future, $255 at Barneys New York, Intermix, and IF Boutique; Craig Robinson, bespoke tailor, wears his own skinny pants and leather-and-feather necklace, to order from 718-486-8792, and a flannel shirt by Organization for Returning Fashion Interest, $182 at Hotel of the Rising Star (13 Prince Street); Andy Haynes, book editor, wears horseman's shirt by Maharishi, $225 at Nylon Squid.



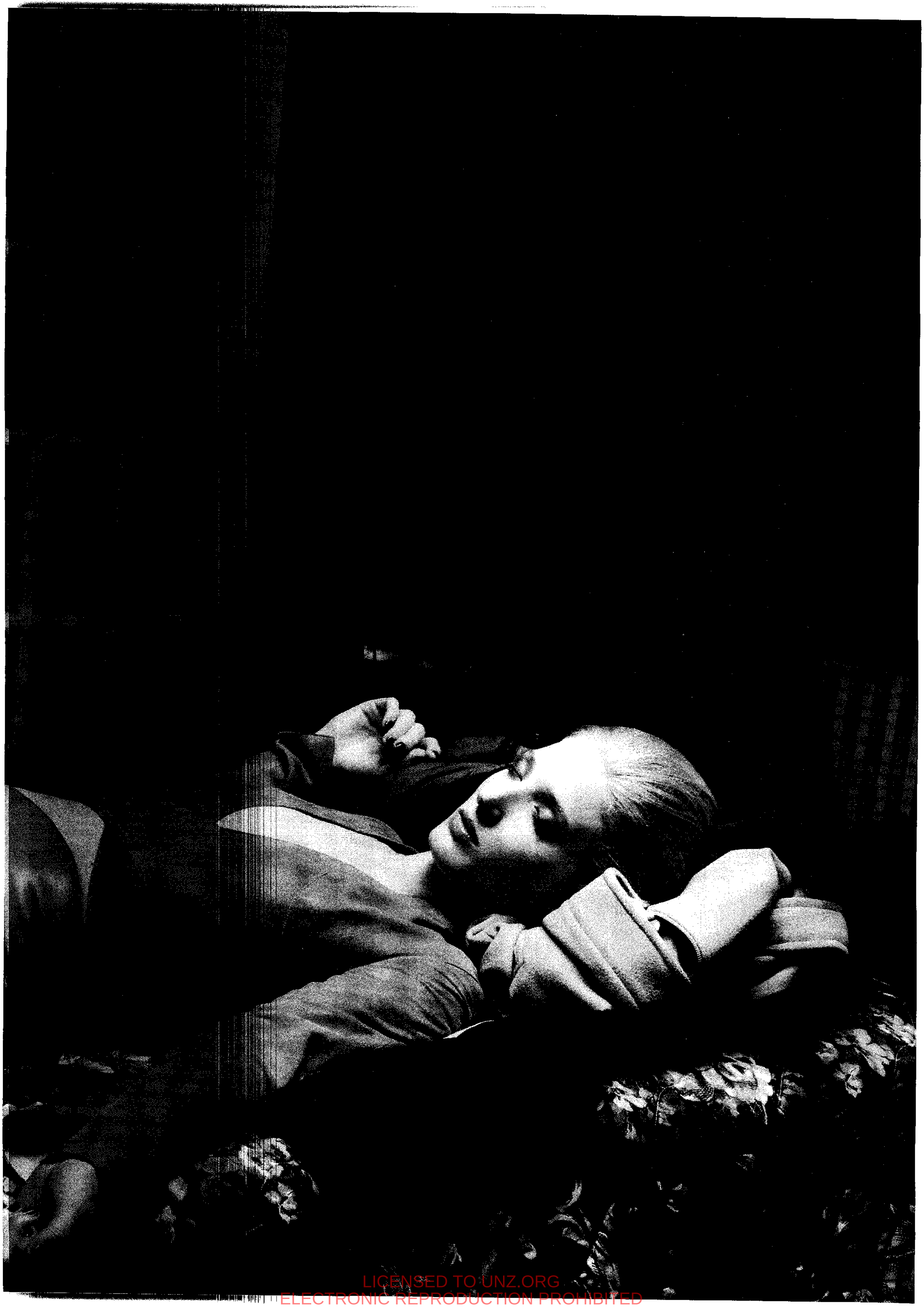


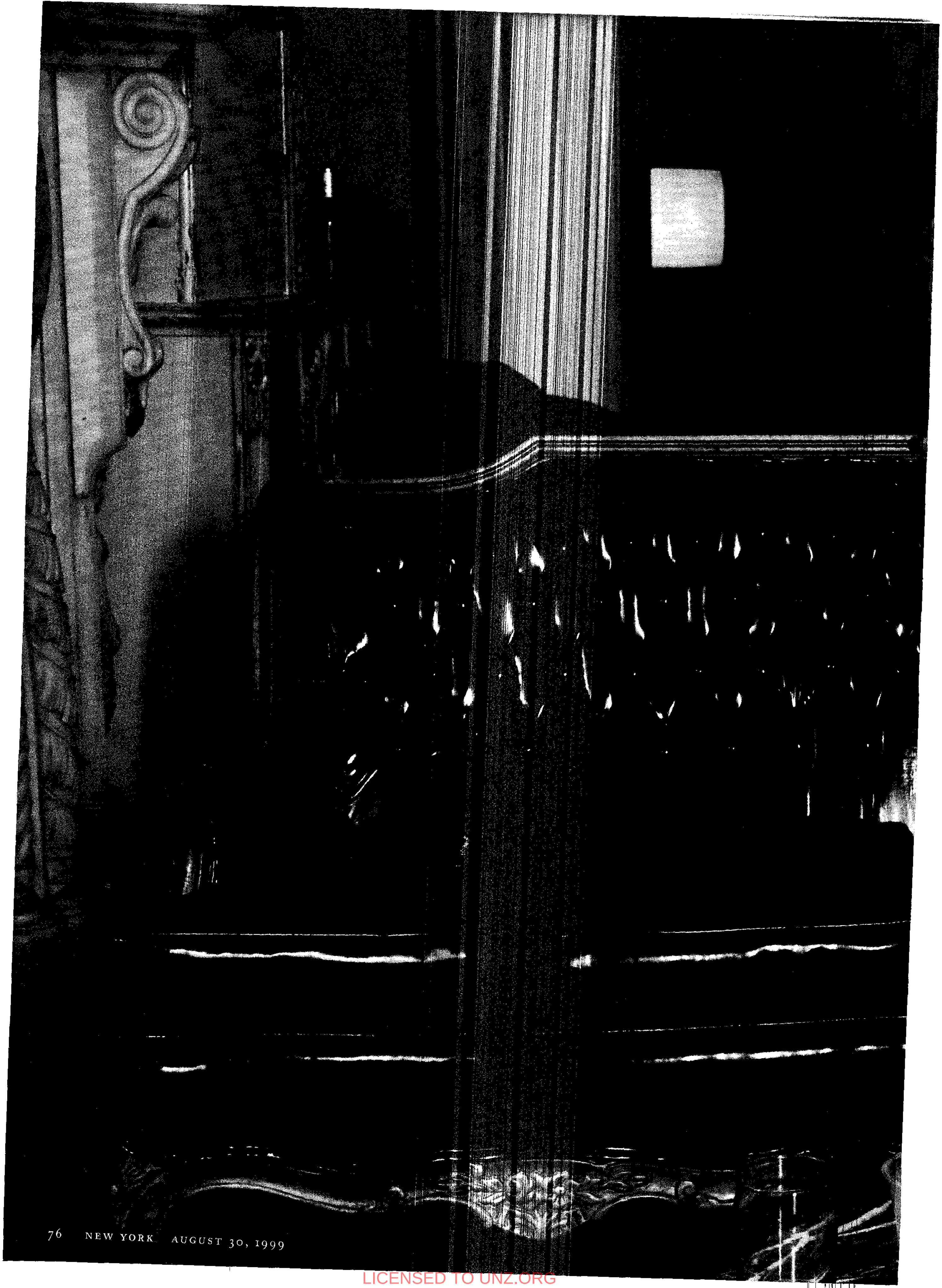


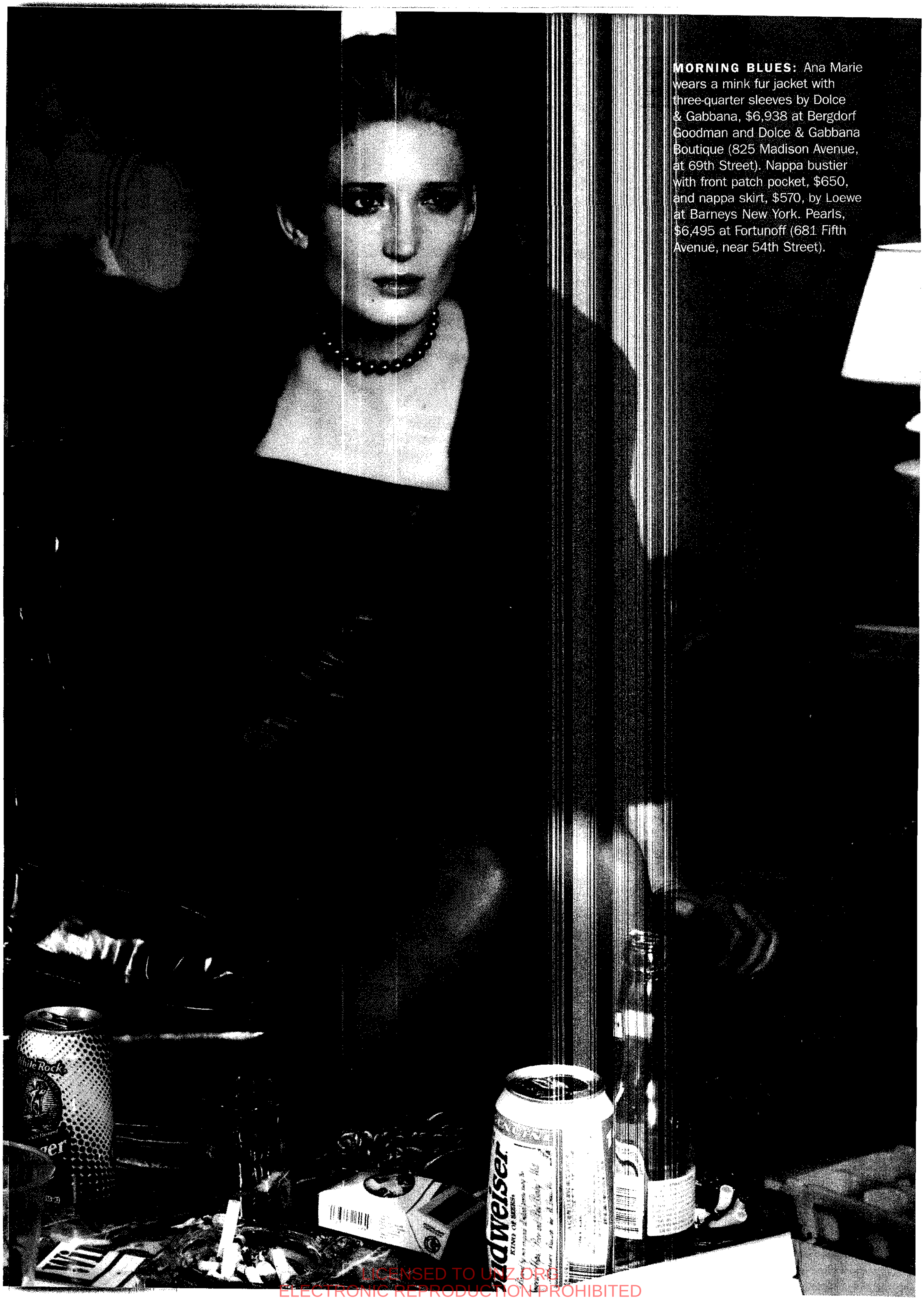
BUTTER FINGERS: Ana Marie wears portrait-neck leather dress by Carolina Herrera, $1,950 at Saks Fifth Avenue and Bergdorf Goodman. Leather calf-length boots with spike heels and side laces by Manolo Blahnik, $1,150 at Manolo Blahnik (31 West 54th Street). Ultimate Sheer Hosiery by Calvin Klein, $15 at Lord & Taylor. Alligator frame clutch (on floor), $3,400 at select Polo Ralph Lauren locations.

PRINCESS WITHOUT A PEA COAT: Ana Marie wears suede wrap top, $1,750, and leather high-waist shirt, $2,110, by Chanel at Chanel Boutique (15 East 57th Street), Neiman Marcus, and Saks Fifth Avenue (skirt only). Coats on bed: shearling coat, $1368, and wool coat, $689, by Trussardi at Neiman Marcus. Wool coat with front pockets by John Bartlett, $966 at select Neiman Marcus stores.

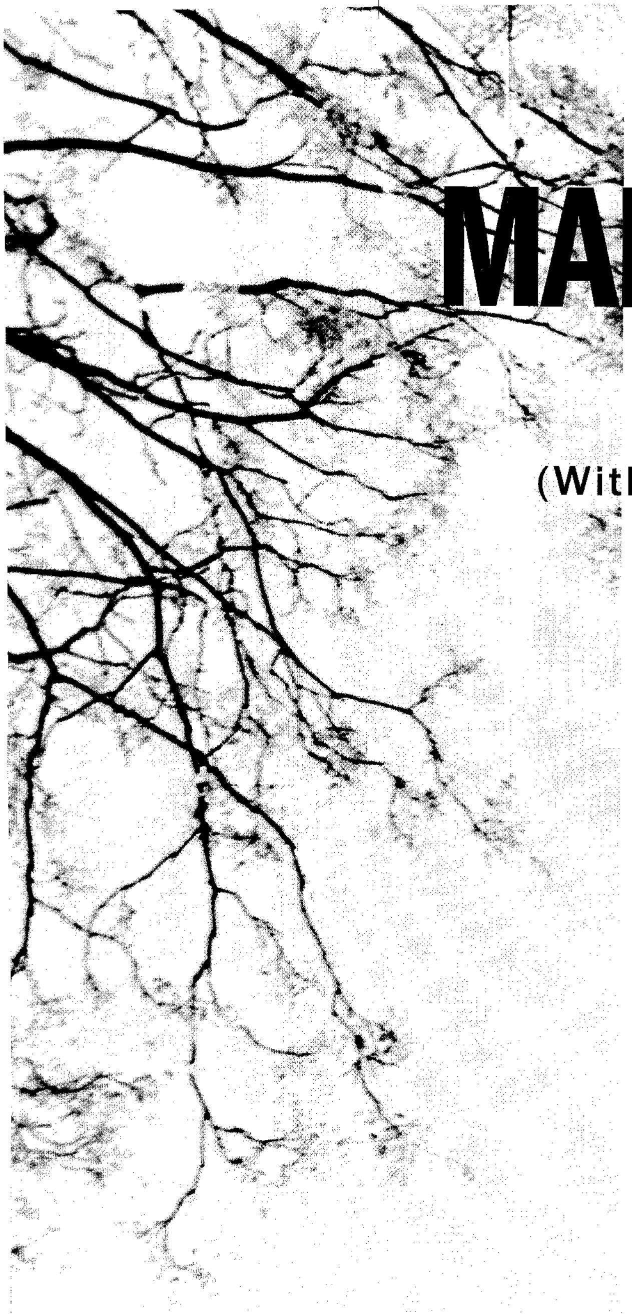
In background, Craig wears a DMX T-shirt with snaps at the back of neck by Organization for Returning Fashion Interest, $188 at Hotel of the Rising Star. Nikki wears paisley long-sleeve peasant dress with crooked buttons by Susan Cianciolo RUN collection, $700 at Barneys New York and Kirna Zabête (96 Greene Street).







MORNING BLUES: Ana Marie wears a mink fur jacket with three-quarter sleeves by Dolce & Gabbana, $6,938 at Bergdorf Goodman and Dolce & Gabbana Boutique (825 Madison Avenue, at 69th Street). Nappa bustier with front patch pocket, $650, and nappa skirt, $570, by Loewe at Barneys New York. Pearls, $6,495 at Fortunoff (681 Fifth Avenue, near 54th Street).



MADISON SQUARE

(With apologies to Henry James)

At the end of the last century, New York society swanned around Washington Square in dark suits and long, corseted gowns. This fin de siècle, we gravitate toward Madison Square wearing dark suits and narrow-waisted frocks of a decidedly post-punk ilk.

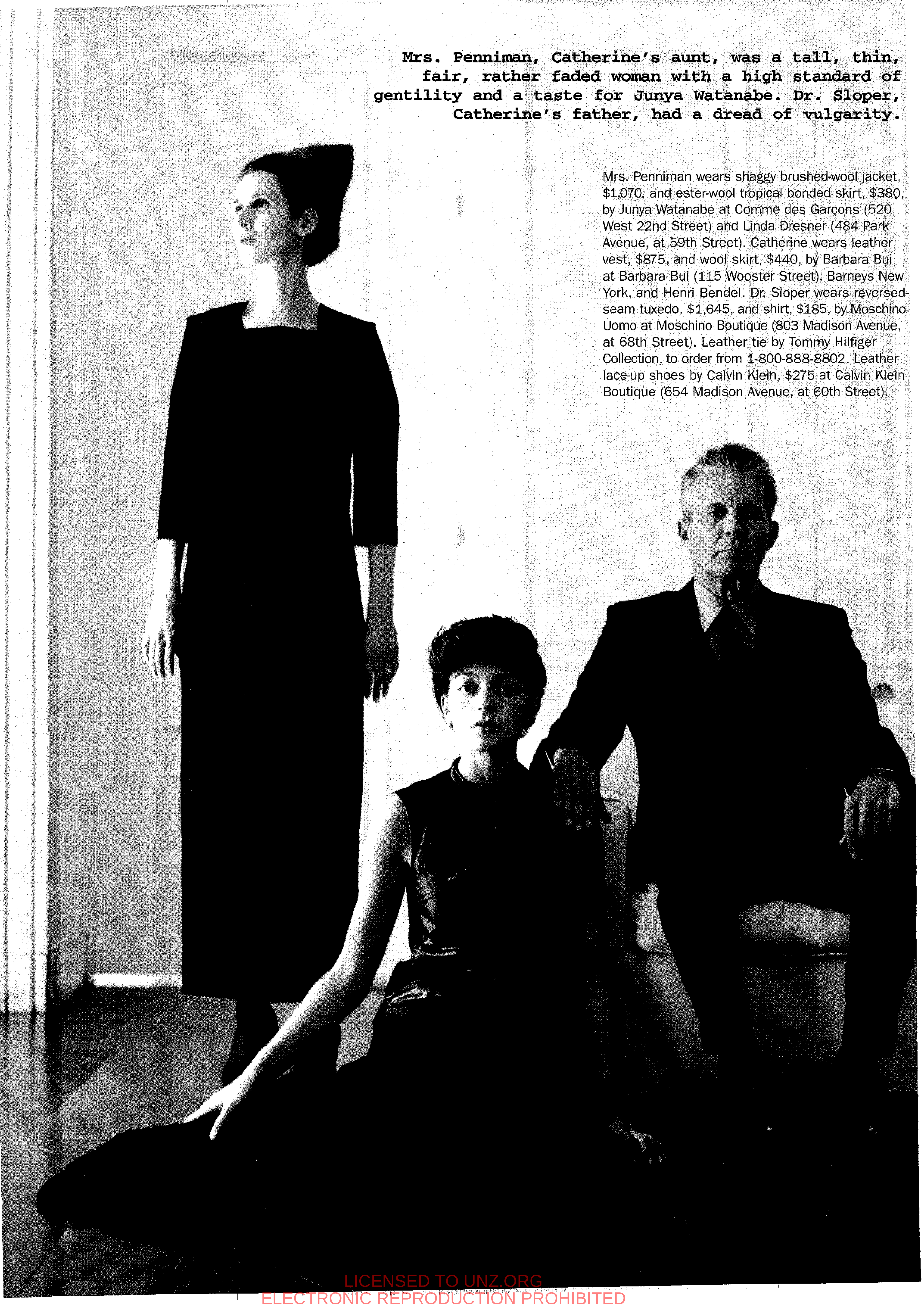
PHOTOGRAPHED BY
MARCELO KRASILCIC

FASHION EDITOR: KATE SEBBAH
HAIR: RICK GRADONE FOR ORIBÉ/JGK
MAKEUP: CAROLINA GONZALEZ
AT THE WALL GROUP
FASHION ASSISTANT: DANICA WILCOX

CATHERINE SLOPER: SARA TAGLIA AT IMG
DR. SLOPER: GARY JARVIS AT NEXT
MRS. PENNIMAN: ELIZABETH KATZ
MORRIS TOWNSEND: ADRIEN BRODY
(STAR OF *SUMMER OF SAM*)

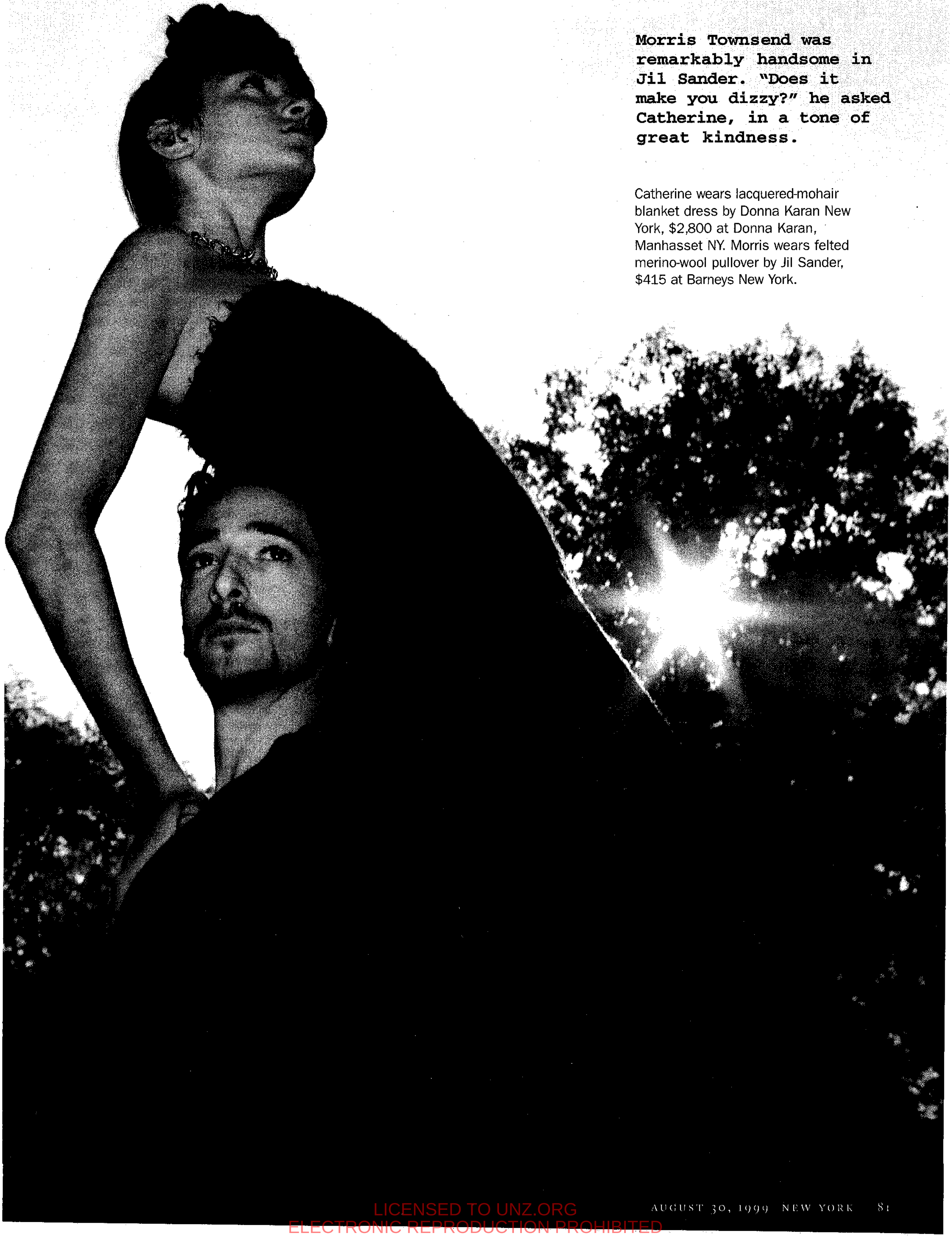
Catherine Sloper, our heroine, was 31 years old before she treated herself, for evening wear, to a black leather dress by Bottega Veneta.

Catherine wears cashmere turtleneck with thumbholes, $750, and leather dress, $2,800, by Bottega Veneta at Bottega Veneta (635 Madison Avenue, near 59th Street).



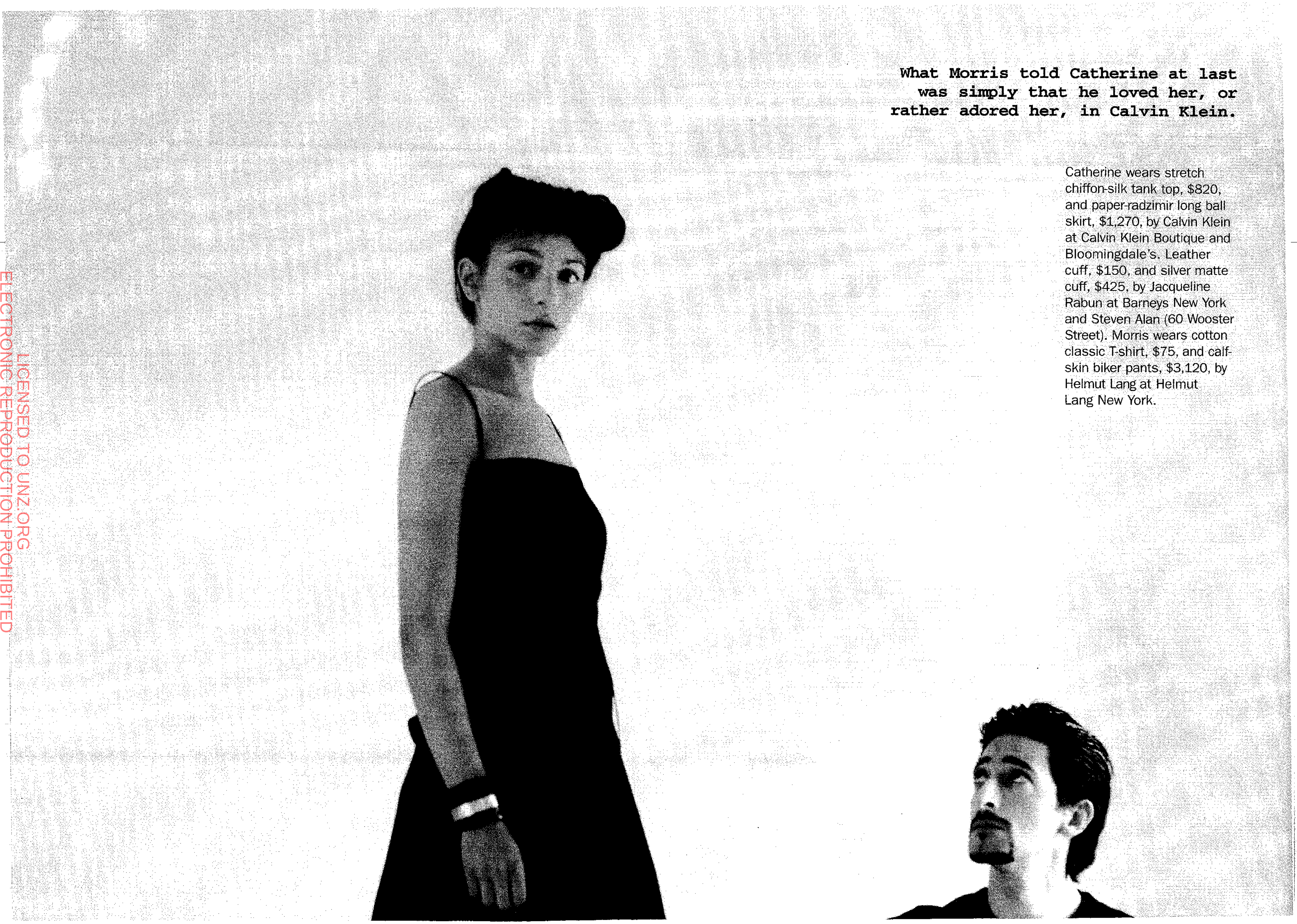
Mrs. Penniman, Catherine's aunt, was a tall, thin, fair, rather faded woman with a high standard of gentility and a taste for Junya Watanabe. Dr. Sloper, Catherine's father, had a dread of vulgarity.

Mrs. Penniman wears shaggy brushed-wool jacket, $1,070, and ester-wool tropical bonded skirt, $380, by Junya Watanabe at Comme des Garçons (520 West 22nd Street) and Linda Dresner (484 Park Avenue, at 59th Street). Catherine wears leather vest, $875, and wool skirt, $440, by Barbara Bui at Barbara Bui (115 Wooster Street), Barneys New York, and Henri Bendel. Dr. Sloper wears reversed-seam tuxedo, $1,645, and shirt, $185, by Moschino Uomo at Moschino Boutique (803 Madison Avenue, at 68th Street). Leather tie by Tommy Hilfiger Collection, to order from 1-800-888-8802. Leather lace-up shoes by Calvin Klein, $275 at Calvin Klein Boutique (654 Madison Avenue, at 60th Street).



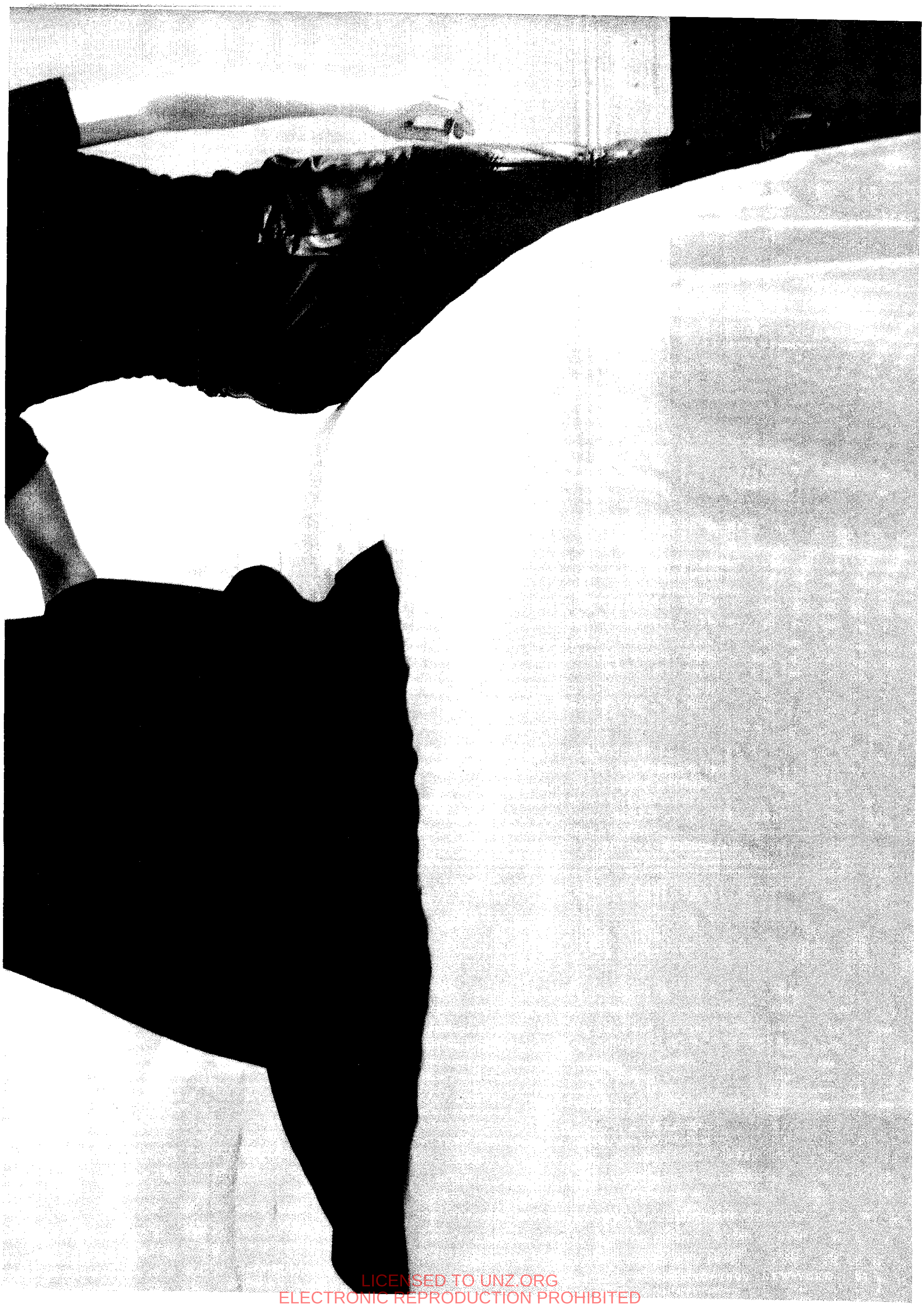
Morris Townsend was remarkably handsome in Jil Sander. "Does it make you dizzy?" he asked Catherine, in a tone of great kindness.

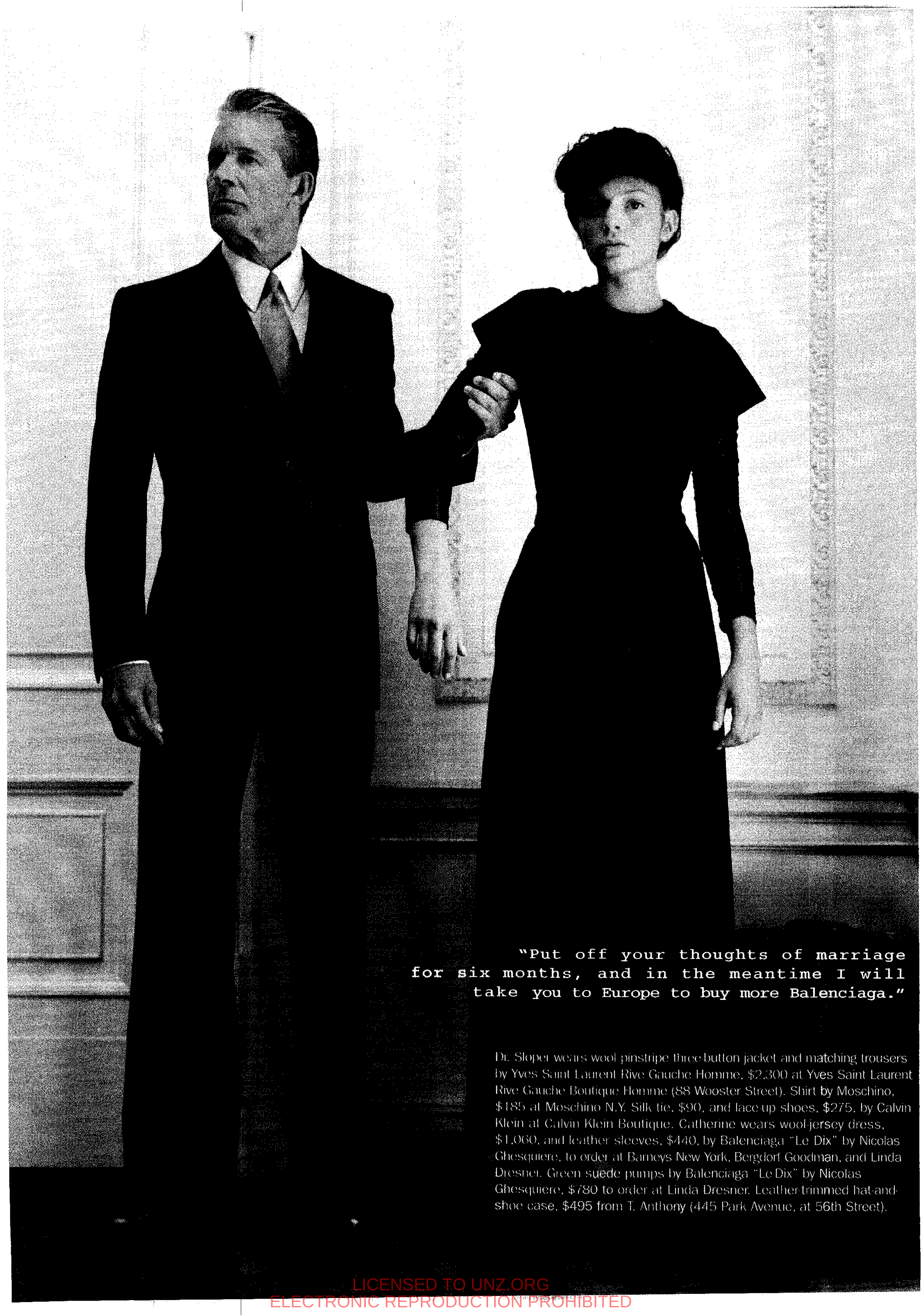
Catherine wears lacquered-mohair blanket dress by Donna Karan New York, $2,800 at Donna Karan, Manhasset NY. Morris wears felted merino-wool pullover by Jil Sander, $415 at Barneys New York.



What Morris told Catherine at last was simply that he loved her, or rather adored her, in Calvin Klein.

Catherine wears stretch chiffon-silk tank top, $820, and paper-radzimir long ball skirt, $1,270, by Calvin Klein at Calvin Klein Boutique and Bloomingdale's. Leather cuff, $150, and silver matte cuff, $425, by Jacqueline Rabun at Barneys New York and Steven Alan (60 Wooster Street). Morris wears cotton classic T-shirt, $75, and calfskin biker pants, $3,120, by Helmut Lang at Helmut Lang New York.



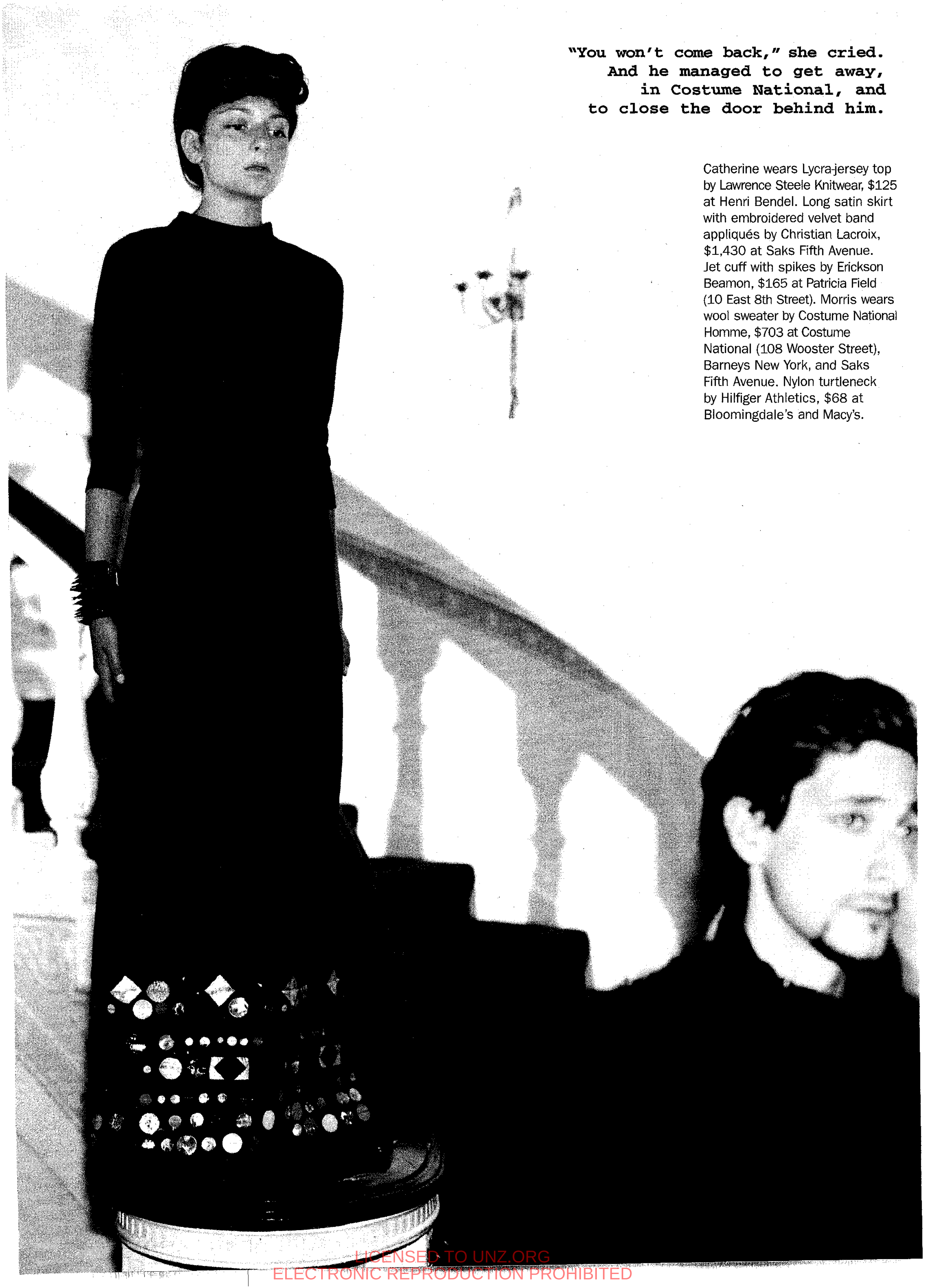


"Put off your thoughts of marriage for six months, and in the meantime I will take you to Europe to buy more Balenciaga."

Dr. Sloper wears wool pinstripe three-button jacket and matching trousers by Yves Saint Laurent Rive Gauche Homme, $2,300 at Yves Saint Laurent Rive Gauche Boutique Homme (88 Wooster Street). Shirt by Moschino, $185 at Moschino N.Y. Silk tie, $90, and lace-up shoes, $275, by Calvin Klein at Calvin Klein Boutique. Catherine wears wool-jersey dress, $1,060, and leather sleeves, $440, by Balenciaga "Le Dix" by Nicolas Ghesquiere, to order at Barneys New York, Bergdorf Goodman, and Linda Dresner. Green suede pumps by Balenciaga "Le Dix" by Nicolas Ghesquiere, $780 to order at Linda Dresner. Leather-trimmed hat-and-shoe case, $495 from T. Anthony (445 Park Avenue, at 56th Street).

Mrs. Penniman enjoyed a whole year of Morris's society. She wore Armani; he wore Hilfiger.

Mrs. Penniman wears jet-beaded stretch silk-tulle gown by Giorgio Armani, $17,400 at Giorgio Armani New York (760 Madison Avenue, at 65th Street). Morris wears nylon turtleneck by Hilfiger Athletics, $68 at Bloomingdale's and Macy's.



"You won't come back," she cried.
And he managed to get away,
in Costume National, and
to close the door behind him.

Catherine wears Lycra-jersey top by Lawrence Steele Knitwear, $125 at Henri Bendel. Long satin skirt with embroidered velvet band appliqués by Christian Lacroix, $1,430 at Saks Fifth Avenue. Jet cuff with spikes by Erickson Beamon, $165 at Patricia Field (10 East 8th Street). Morris wears wool sweater by Costume National Homme, $703 at Costume National (108 Wooster Street), Barneys New York, and Saks Fifth Avenue. Nylon turtleneck by Hilfiger Athletics, $68 at Bloomingdale's and Macy's.

Catherine, in the parlor, wearing Yohji, had composed herself again—for life, as it were.

Buttonless shirt with raw edges, $455, and navy pleated long skirt, $1,310, by Yohji Yamamoto at Yohji Yamamoto (103 Grand Street), Barneys New York, and Bergdorf Goodman. Black leather crepe-sole shoes, $340 at Bottega Veneta.

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SKIN

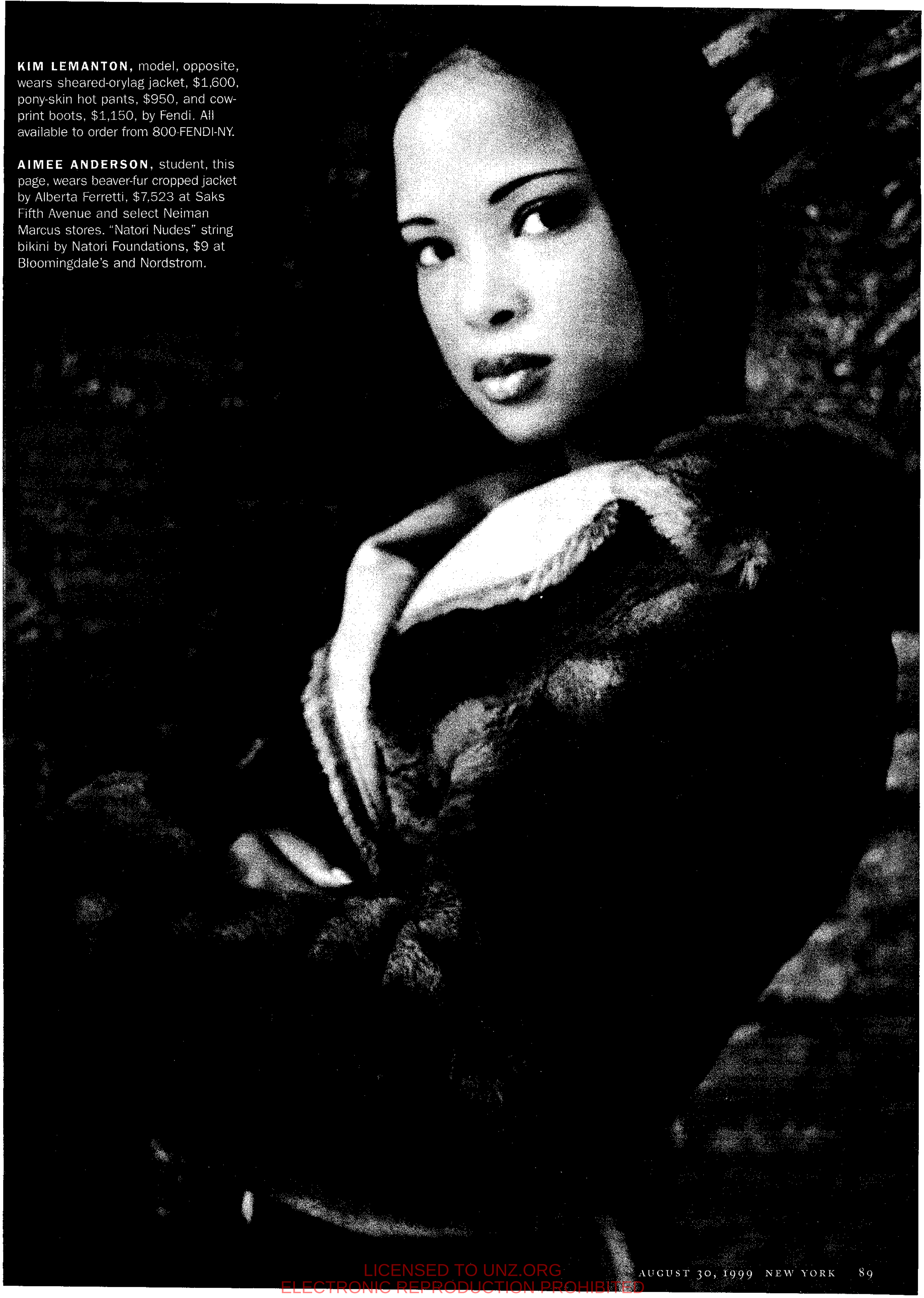
This fall, style need only be so deep. Here, eight New Yorkers who don't hide from hide.

PHOTOGRAPHED BY
VANESSA SALLE

FASHION EDITOR: SHARI ANLAUF
HAIR: STACY ROSS FOR BRADLEY CURRY
MAKEUP: FIONA HORNE FOR TRILISE
FASHION ASSISTANT: IRINI ARAKAS

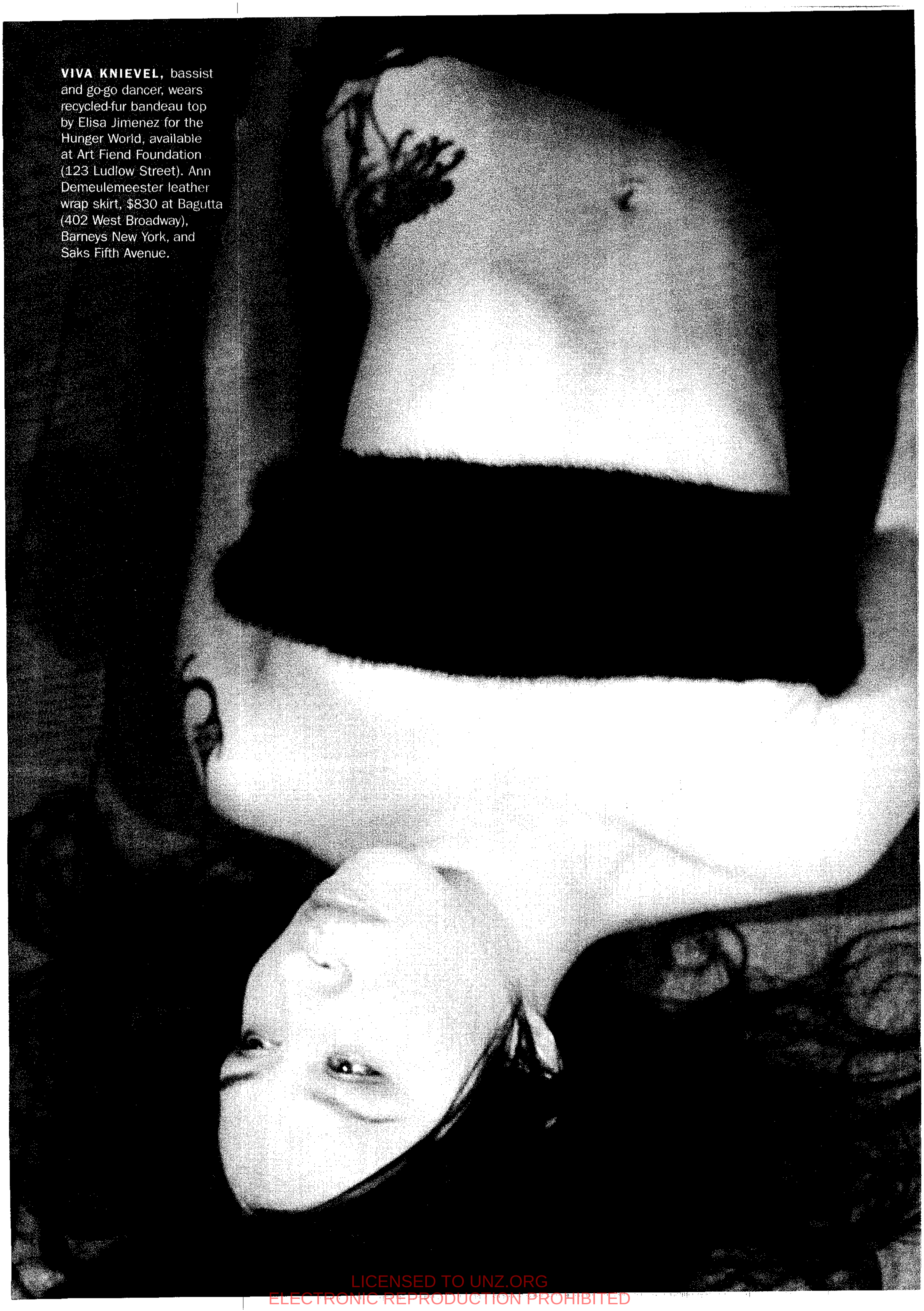
KIM LEMANTON, model, opposite, wears sheared-orylag jacket, $1,600, pony-skin hot pants, $950, and cow-print boots, $1,150, by Fendi. All available to order from 800-FENDI-NY.

AIMEE ANDERSON, student, this page, wears beaver-fur cropped jacket by Alberta Ferretti, $7,523 at Saks Fifth Avenue and select Neiman Marcus stores. "Natori Nudes" string bikini by Natori Foundations, $9 at Bloomingdale's and Nordstrom.



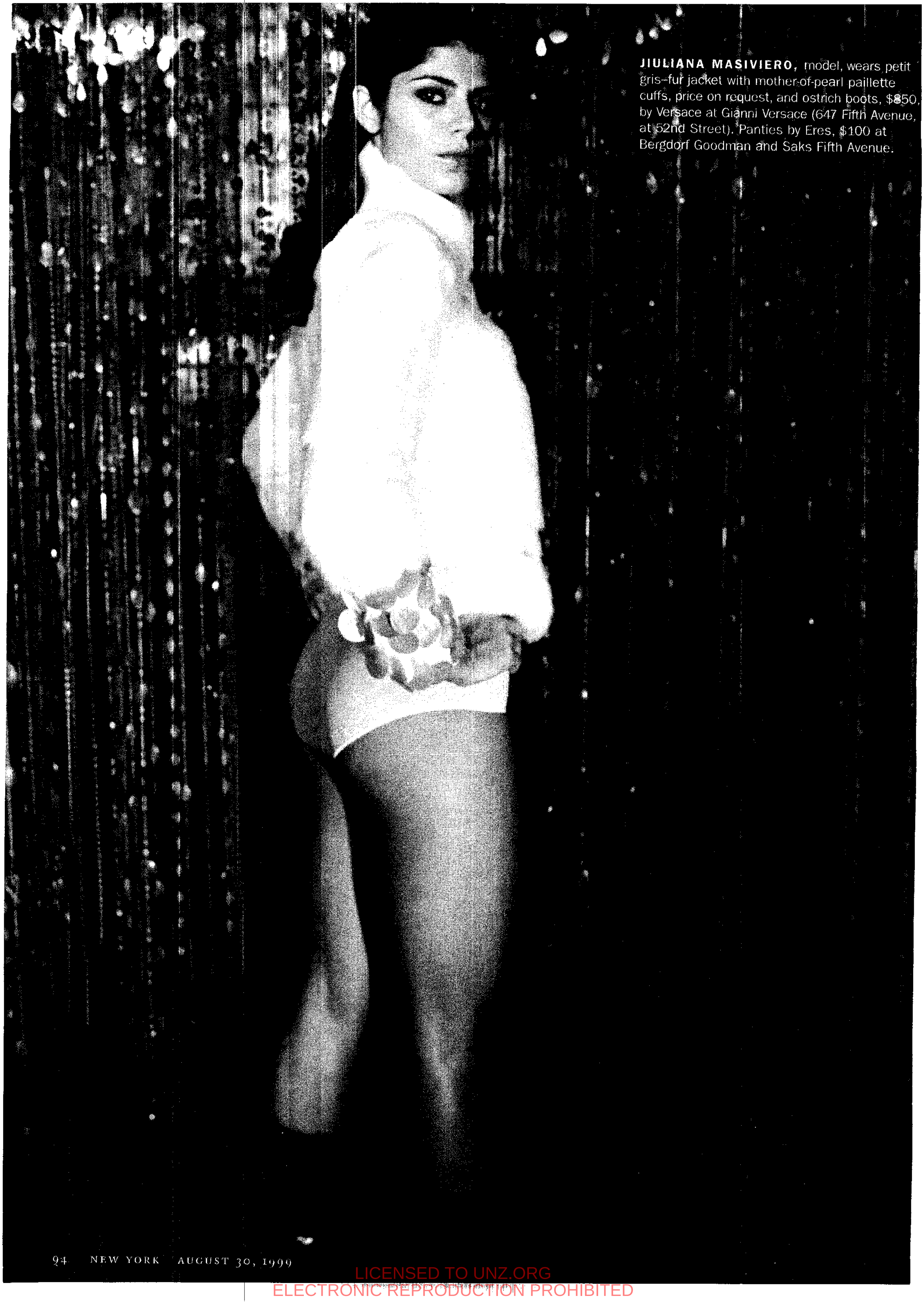
DANA YORIO, makeup artist, wears a pheasant-tweed coat by Céline by Michael Kors, $19,000 at Céline (51 East 57th Street). Pony-skin pumps by Manolo Blahnik, $465 at Bergdorf Goodman and Manolo Blahnik. Bra, $165, and panties, $85, by Eres at Bergdorf Goodman and Neiman Marcus.

MICHELLE REYES, D.J., wears pony-skin puzzle crop pants by Mila Schön, $3,950 at Bergdorf Goodman and Saks Fifth Avenue. Sheer marquisette camisole by Calvin Klein Underwear, $27 at Bloomingdale's, Lord & Taylor, and Macy's.

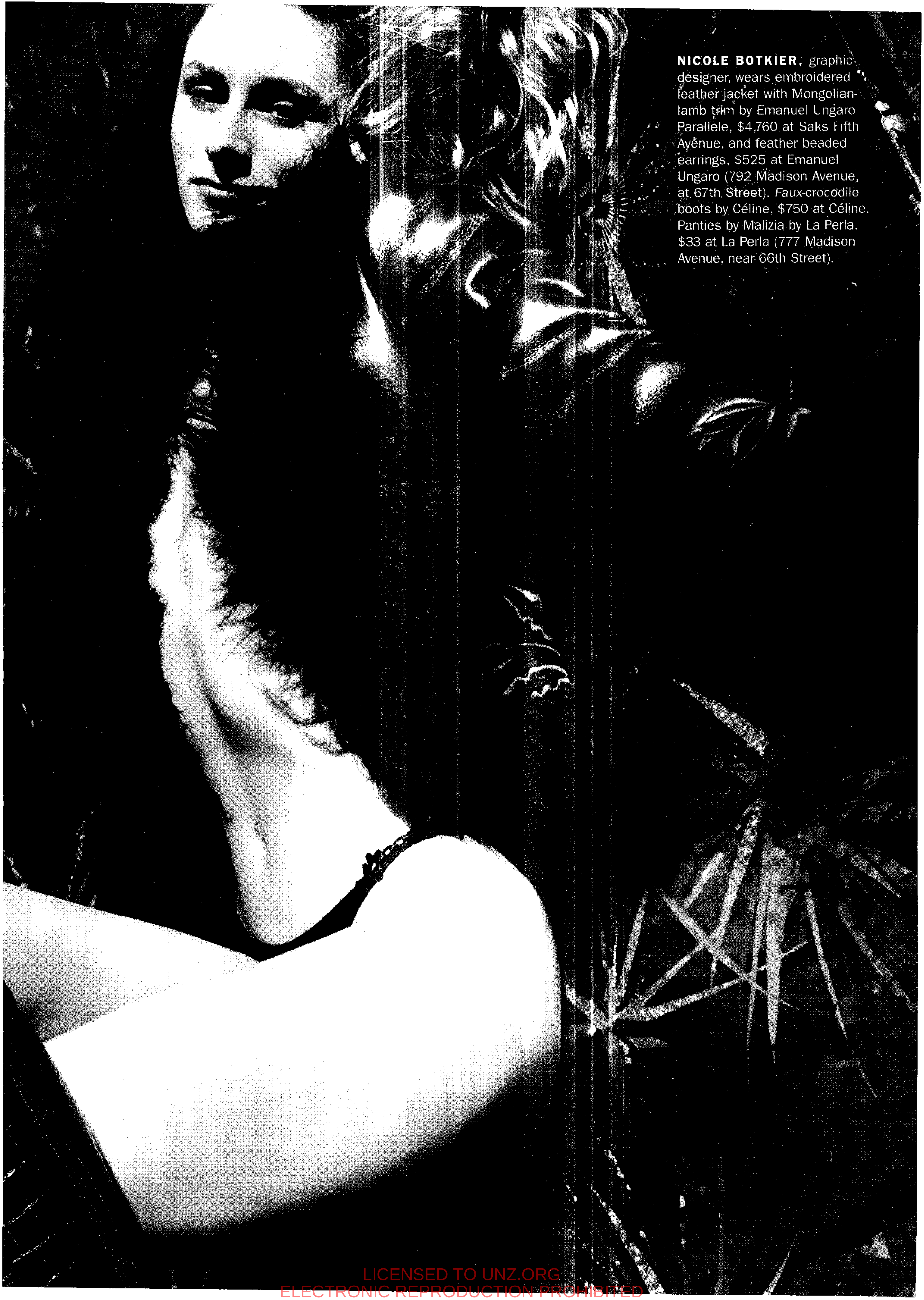


VIVA KNIEVEL, bassist and go-go dancer, wears recycled-fur bandeau top by Elisa Jimenez for the Hunger World, available at Art Fiend Foundation (123 Ludlow Street). Ann Demeulemeester leather wrap skirt, $830 at Bagutta (402 West Broadway), Barneys New York, and Saks Fifth Avenue.

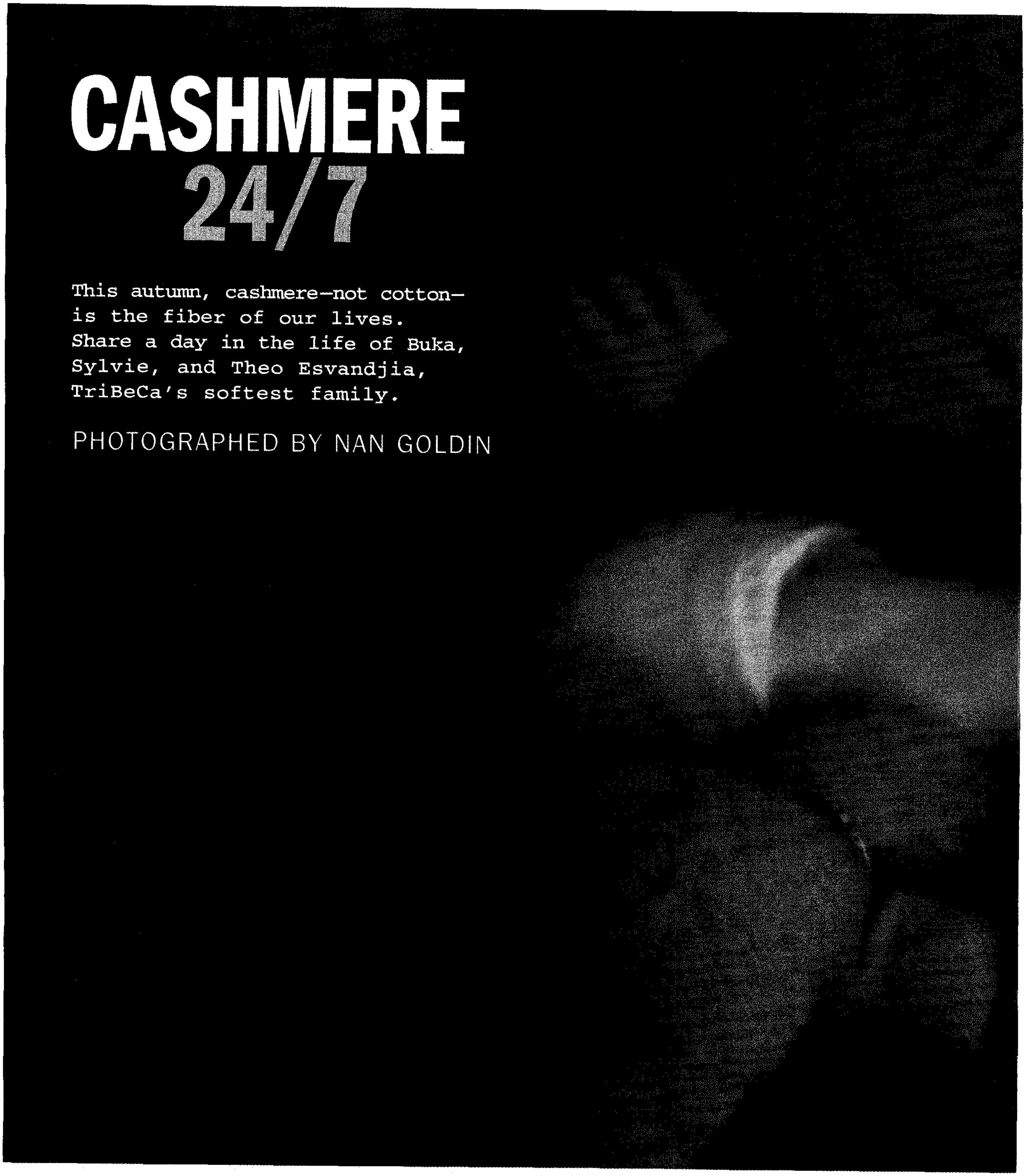
MELANIE VESEY, actress, wears a [illegible] ponyskin coat with patent trim by Cerruti Arte, $6,980 at Cerruti (789 Madison Avenue, at 67th Street). Patent-leather boots with red heel by Valentino Garavani, $785 at Valentino Boutique (747 Madison Avenue, at 65th Street). Panties by DKNY Underwear, $12 at Bloomingdale's, Lord & Taylor, and Macy's.



JIULIANA MASIVIERO, model, wears petit gris–fur jacket with mother-of-pearl paillette cuffs, price on request, and ostrich boots, $850, by Versace at Gianni Versace (647 Fifth Avenue, at 52nd Street). Panties by Eres, $100 at Bergdorf Goodman and Saks Fifth Avenue.



NICOLE BOTKIER, graphic designer, wears embroidered leather jacket with Mongolian-lamb trim by Emanuel Ungaro Parallele, $4,760 at Saks Fifth Avenue, and feather beaded earrings, $525 at Emanuel Ungaro (792 Madison Avenue, at 67th Street). *Faux*-crocodile boots by Céline, $750 at Céline. Panties by Malizia by La Perla, $33 at La Perla (777 Madison Avenue, near 66th Street).

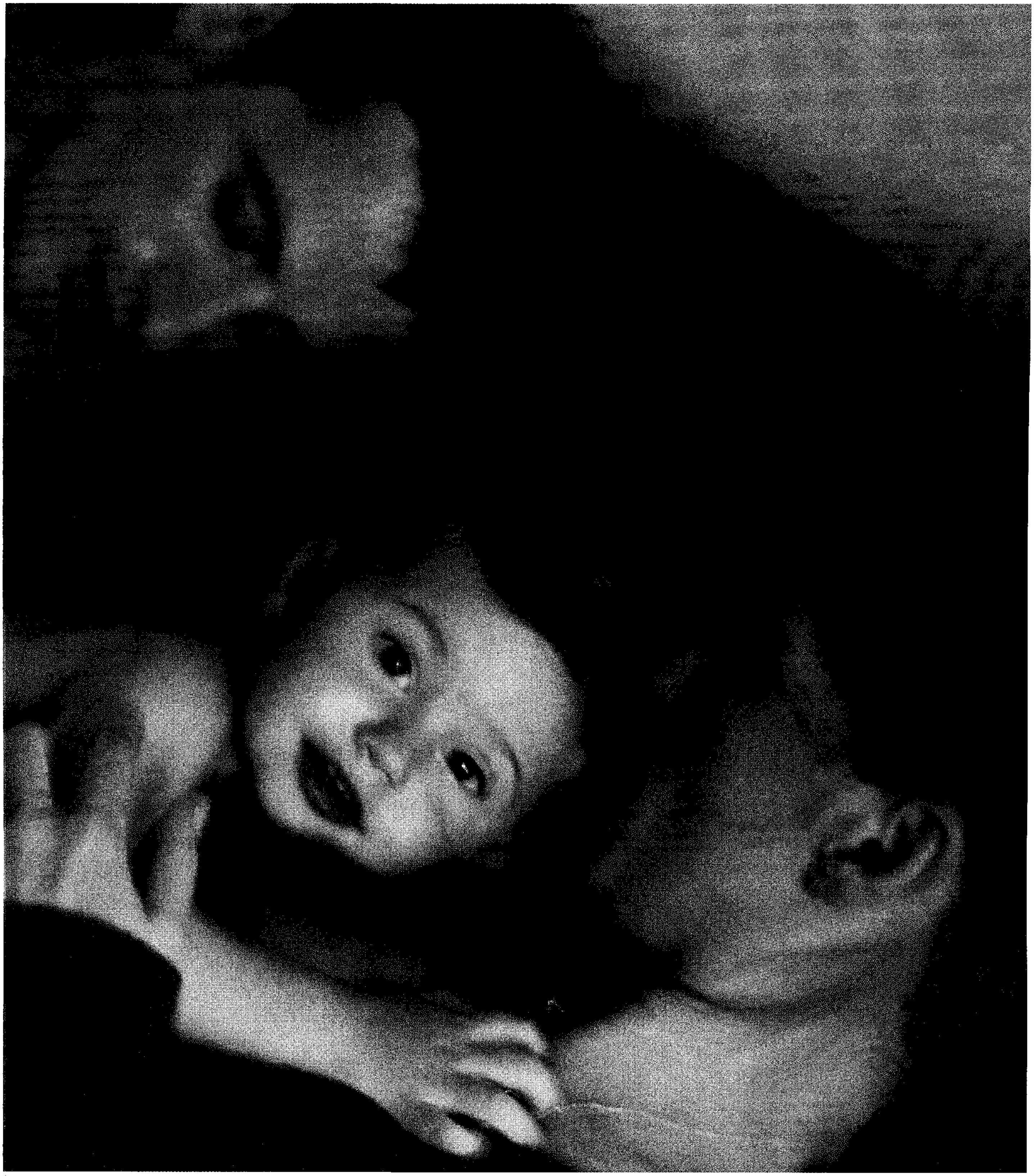


CASHMERE 24/7

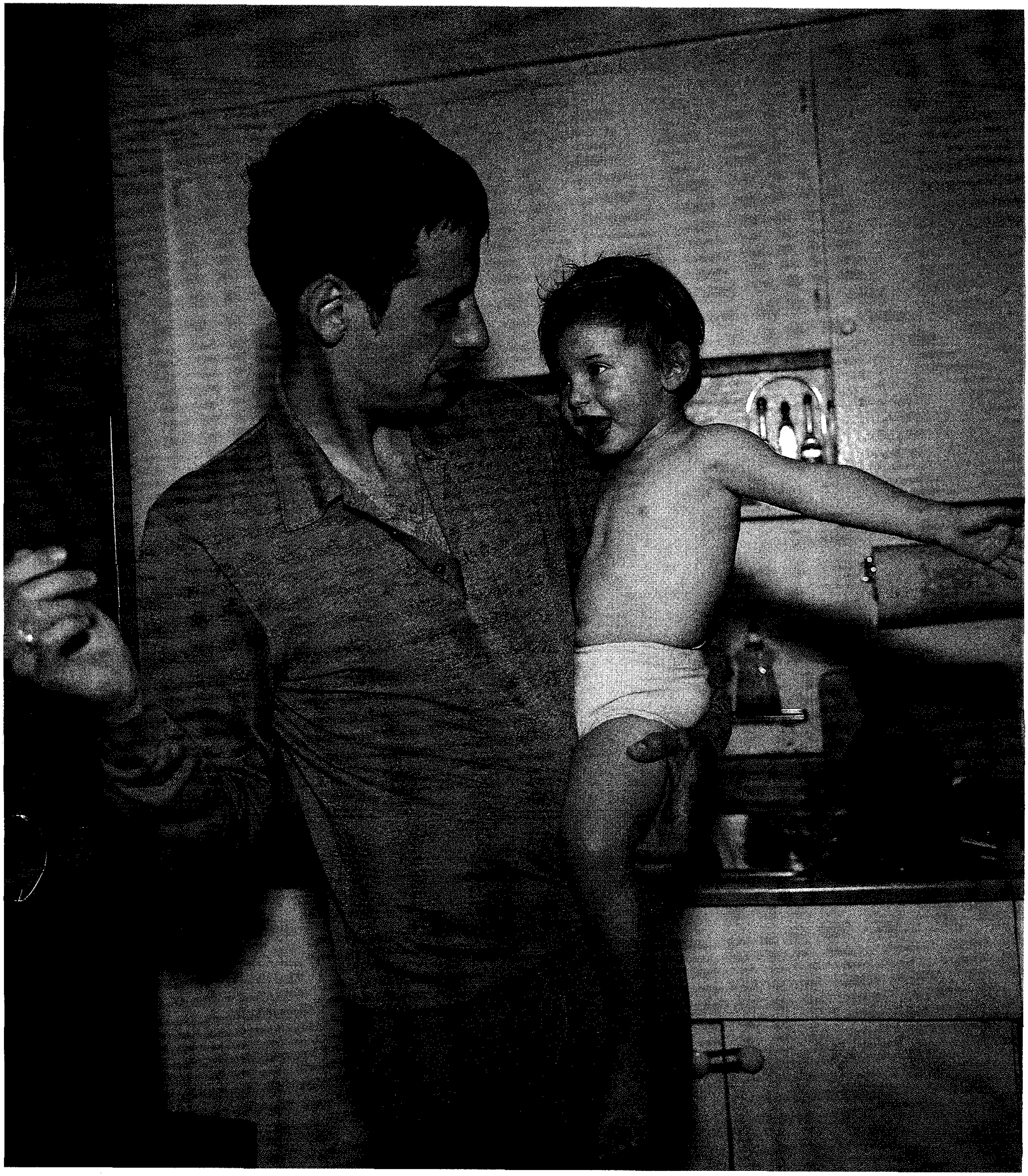
This autumn, cashmere—not cotton—is the fiber of our lives. Share a day in the life of Buka, Sylvie, and Theo Esvandjia, TriBeCa's softest family.

PHOTOGRAPHED BY NAN GOLDIN

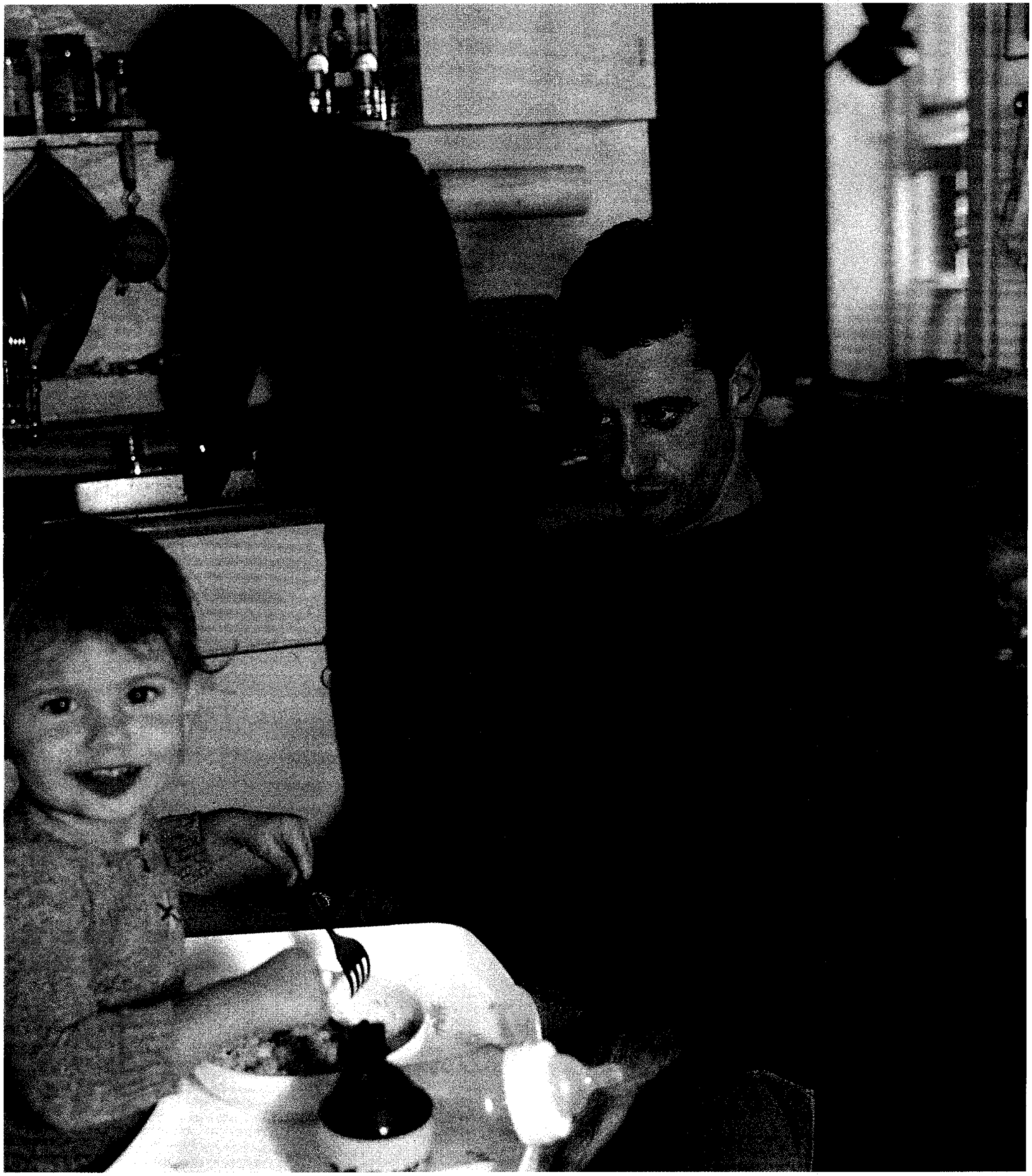
FASHION EDITOR: FRANCISCUS ANKONÉ
HAIR: LOUIS ANGELO FOR GARREN NEW YORK SALON
MAKEUP: CHRISANNE DAVIS FOR LK&R MANAGEMENT
FASHION ASSISTANT: IRINI ARAKAS



WAKE UP AND WEAR THE CASHMERE: Buka Esvandjia, furniture designer, wears cashmere pajama bottoms, $250, and crew-neck top, $170, by Prada at Prada (841 Madison Avenue, at 70th Street). Sylvie Esvandjia, publicist, wears a cashmere wrap sweater by F.A.L. by Jeffrey Grübb, $140 at Henri Bendel, and cashmere wide-leg pants by Malo, $633 at Malo (125 Wooster Street). Theo Esvandjia, 19 months, wears cashmere hot pants by Clements Ribeiro, $190 at Barneys New York and Kirna Zabête. Cashmere teddy bear by babyGap luxe, $128 at babyGap (680 Fifth Avenue, at 54th Street). On bed: cashmere throw by Banana Republic, $295 at select Banana Republic stores; cashmere pillows, $165, and "modernist" pillows with color flange, $315, by Ralph Lauren Home Collection at Polo Ralph Lauren (867 Madison Avenue, at 72nd Street).

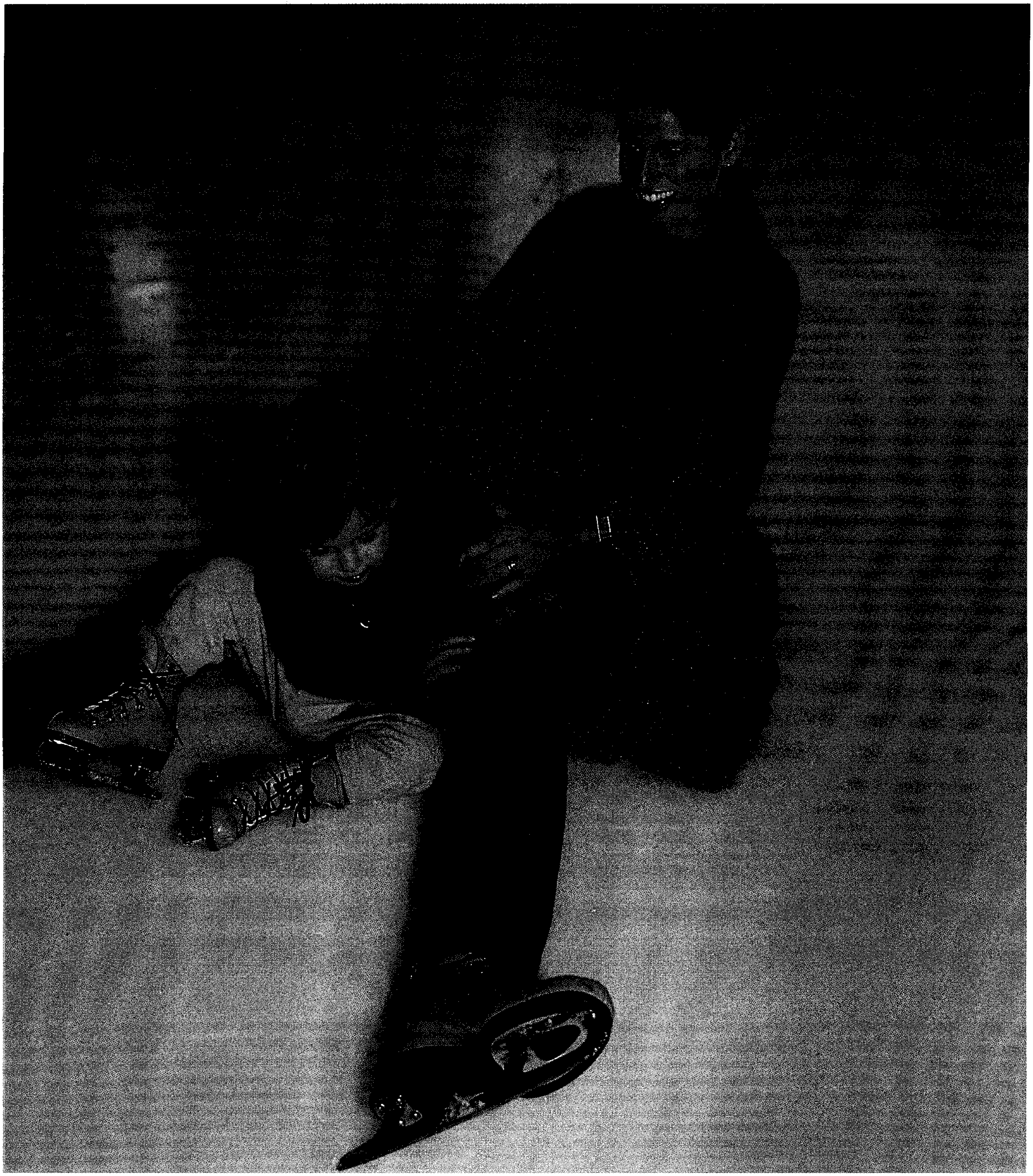


SOFT GUYS: Buka in Prada; Theo in Clements Ribeiro; credits on previous page.

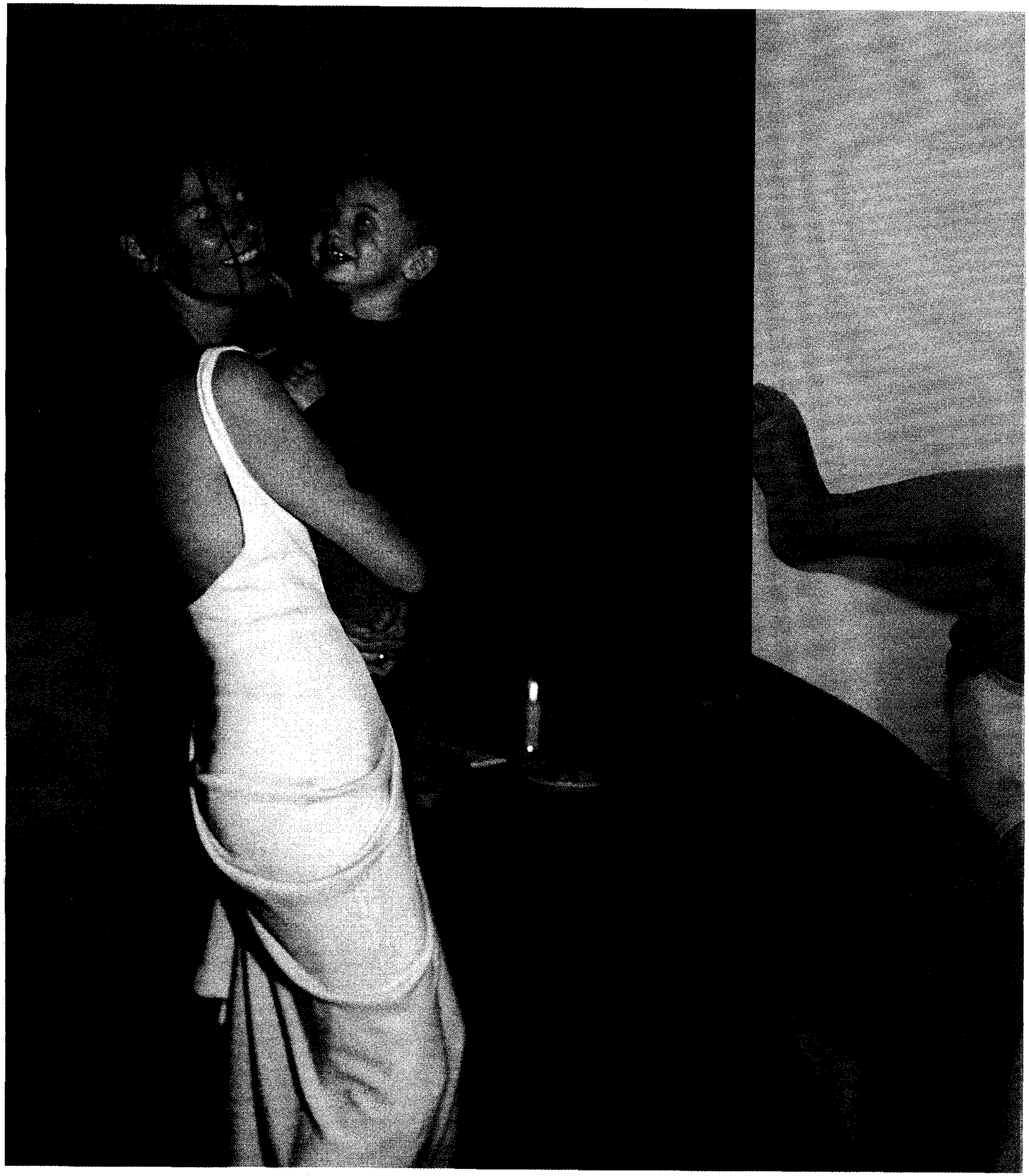


BREAKFAST IN BUTTERY WOOLENS: Theo wears a cashmere flag sweater, $270, and pants, $200, both by Clements Ribeiro at Barneys New York and Kirna Zabête. Buka wears cashmere mock-turtleneck sweater by DKNY, $198 at DKNY (650 Madison Avenue, at 60th Street); cargo pants by Cullen, $165 to order from 212-575-1178, and felt slip-ons by Donna Karan, $230 at Bergdorf Goodman and Saks Fifth Avenue. Sylvie wears cashmere three-quarter-sleeve "hoody" cardigan by F.A.L. by Jeffrey Grübb, $140 at Henri Bendel, and cashmere drawstring pants by Nicole Farhi, $330 at Nicole Farhi (10 East 60th Street), Henri Bendel, and select Saks Fifth Avenue stores.

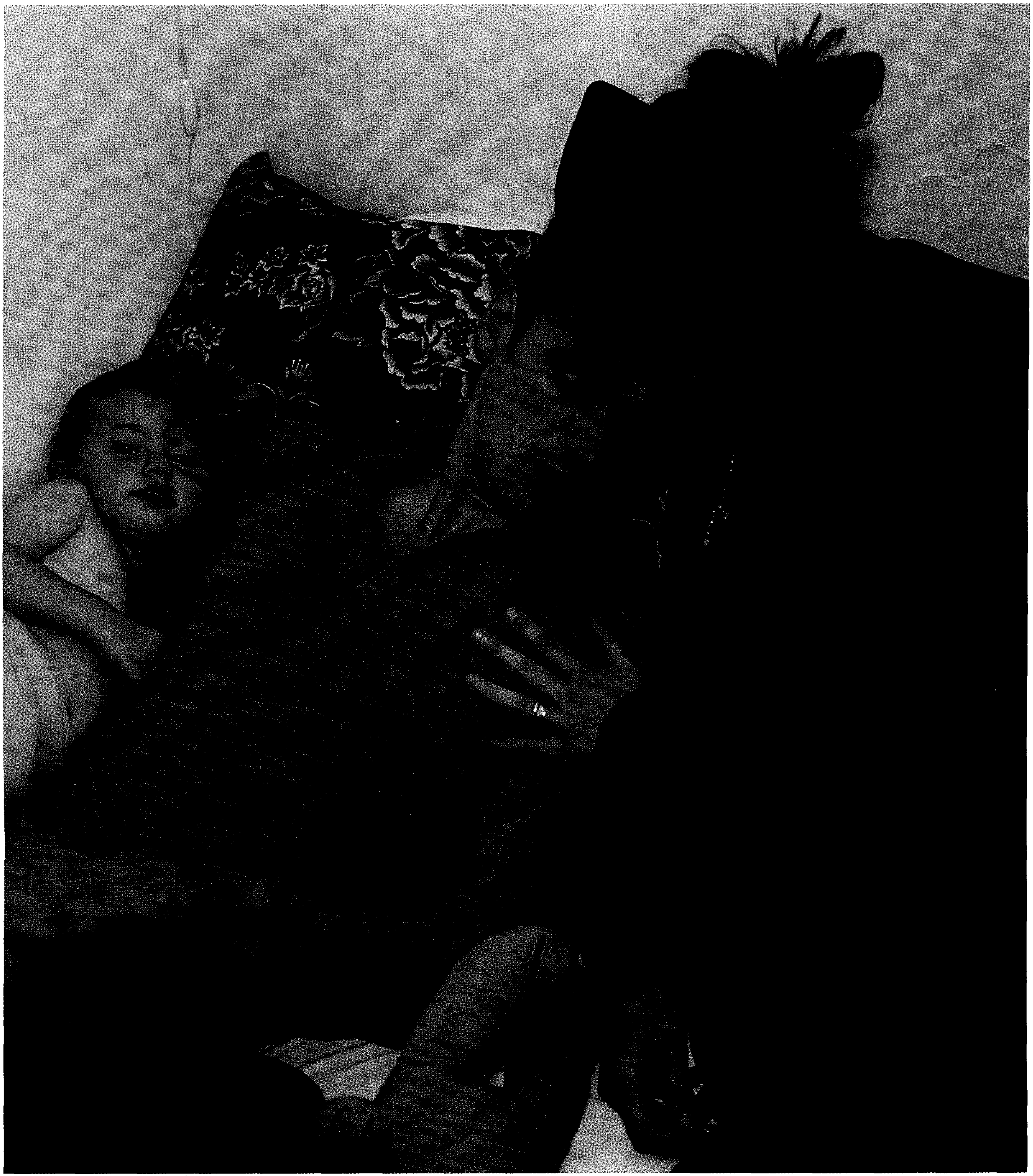
CASHMERE (ICE) FOLLIES: At the Sky Rink at Chelsea Piers, Buka wears a cashmere sweater by Yohji Yamamoto Pour Homme, $960 at Yohji Yamamoto (103 Grand Street), and leather biker pants by Gene Meyer, $385 at Atrium (644 Broadway, at Bleecker Street), Patricia Field (10 East 8th Street), and Saks Fifth Avenue. Sylvie wears cashmere shawl-collar cardigan with English ribbing, $1,400, cashmere sleeveless-tunic pullover with English ribbing, $650, and pants with two pleats, $170, all by Hermès at Hermès (11 East 57th Street). Theo wears cashmere pants by babyGap luxe, $75 at babyGap, sweater by Lucien Pellat-Finet, $250 at Lucien Pellat-Finet Boutique (226 Elizabeth Street), and scarf



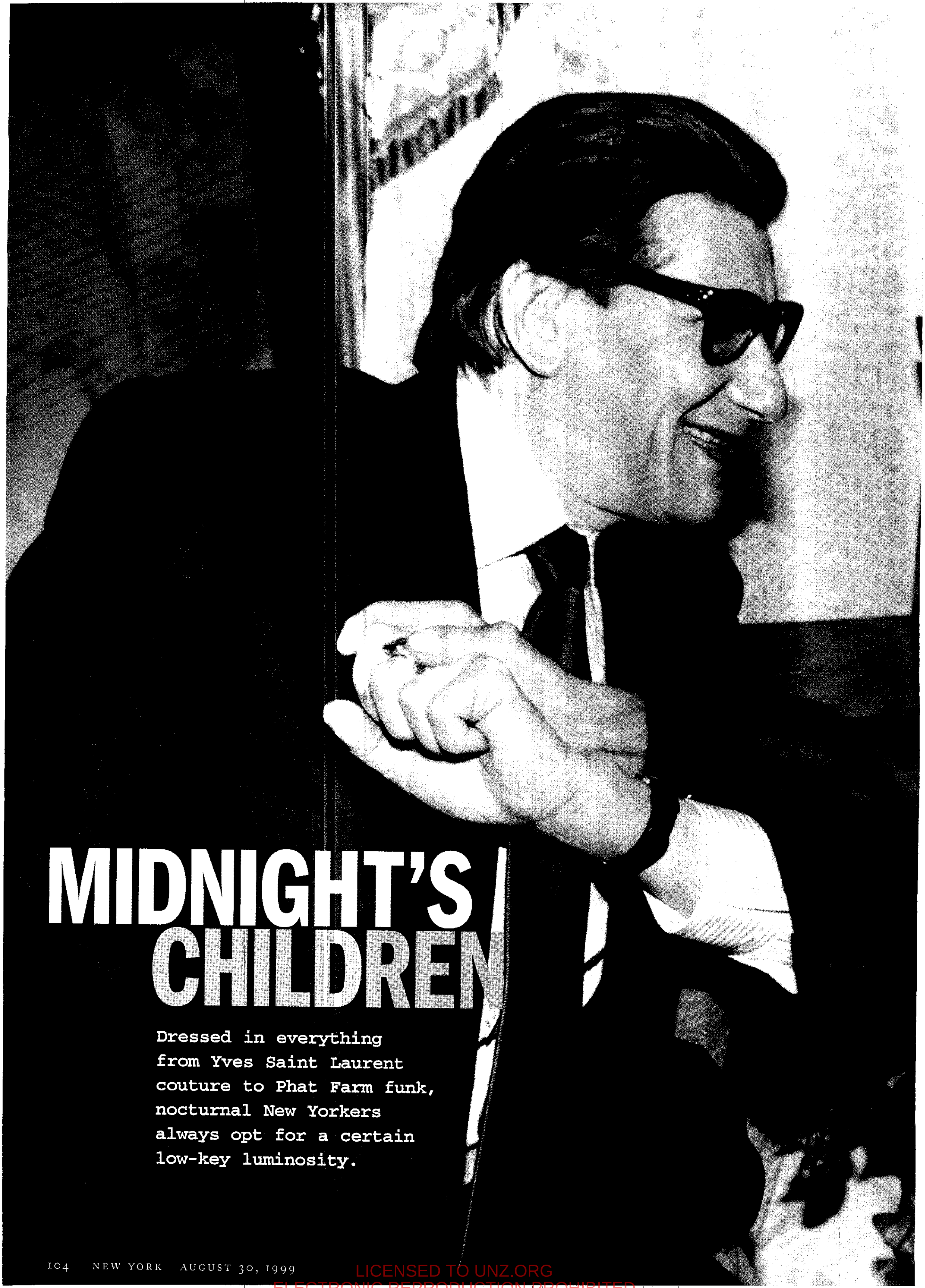
by Lucien Pellat-Finet, to order from the Lucien Pellat-Finet Boutique and Barneys New York. Rick Hoyt, caterer, wears a cashmere turtleneck sweater by Cullen, $350 to order from 212-575-1178, and fatigue track pants by Calvin Klein, $375 at Calvin Klein. Debra Hoyt, art director, wears cashmere heavy-knit scrunch-neck sweater by MaxMara, $425 at MaxMara (813 Madison Avenue, at 68th Street), and cashmere wrap pants by Donna Karan, $1,940 at Barneys New York and Bloomingdale's. Sophie Hoyt, age 2, wears cashmere dress by Lucien Pellat-Finet, $310 at the Lucien Pellat-Finet Boutique and Barneys New York, and cashmere pants by Clements Ribeiro, $200 at Barneys New York and Kirna Zabête.



DINNER AT EIGHT: At Piadina, Sylvie wears a cashmere tank dress by Ralph Lauren Black Label, $1,995 at Polo Ralph Lauren and Bergdorf Goodman. Theo wears a cashmere-jersey sweatshirt by TSE Children's Collection, $195 at TSE (827 Madison Avenue, at 69th Street), and pants by babyGap luxe, $75 at babyGap.

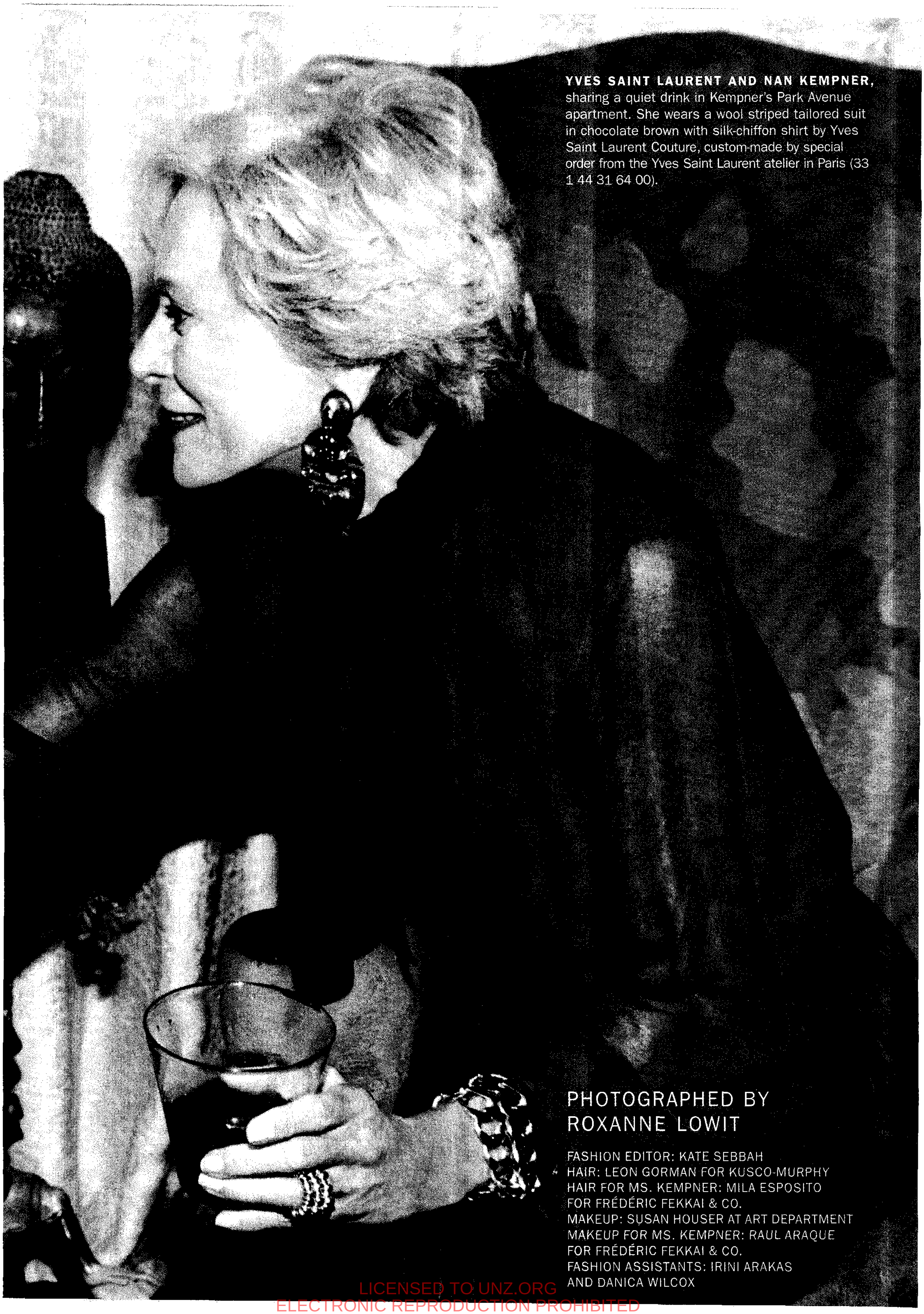


BED AGAIN: Sylvie wears seamless cashmere robe by Frette, $617 at Frette (799 Madison Avenue, near 68th Street). Buka, Theo, and bedding, credits as before.



MIDNIGHT'S CHILDREN

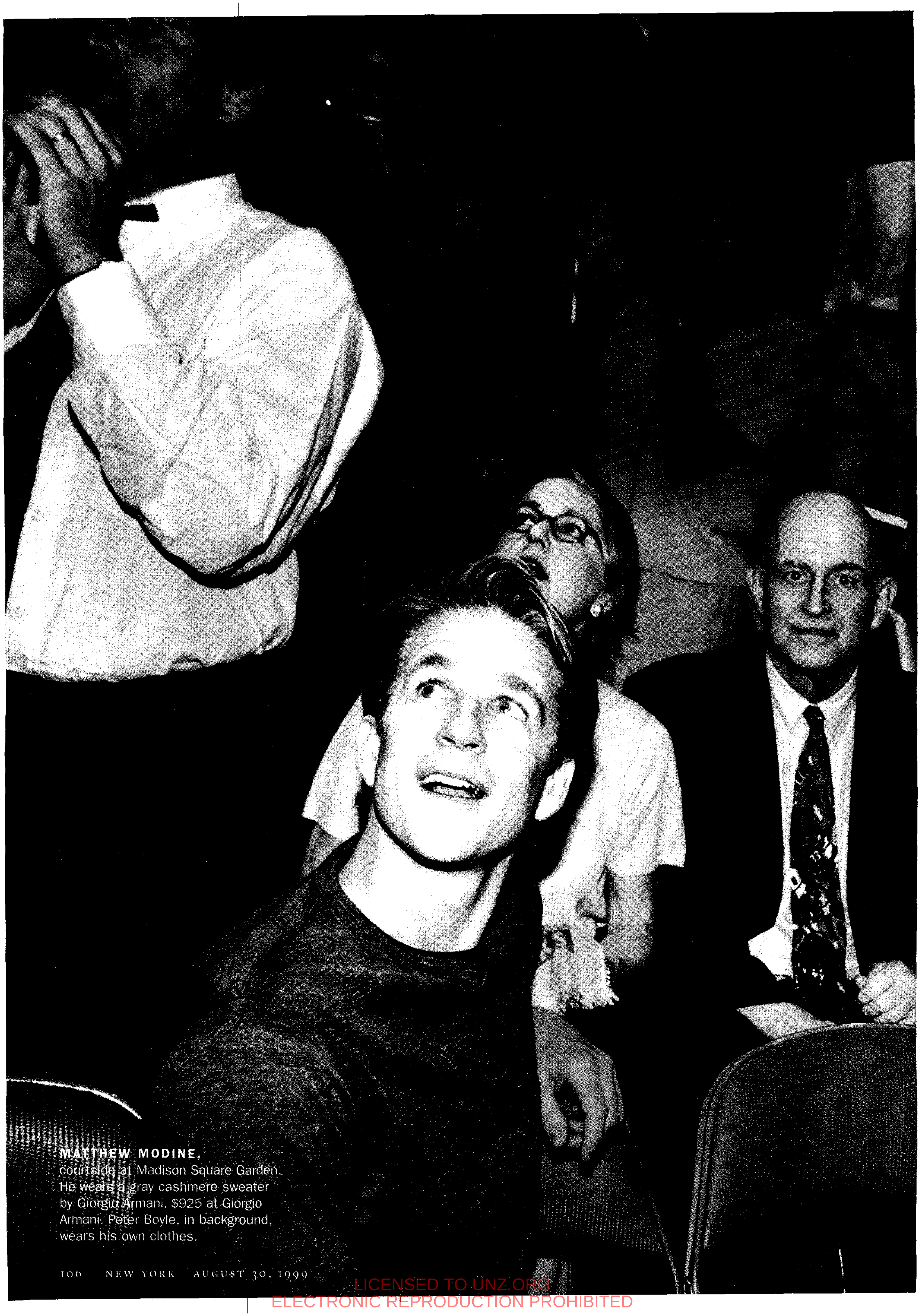
Dressed in everything from Yves Saint Laurent couture to Phat Farm funk, nocturnal New Yorkers always opt for a certain low-key luminosity.



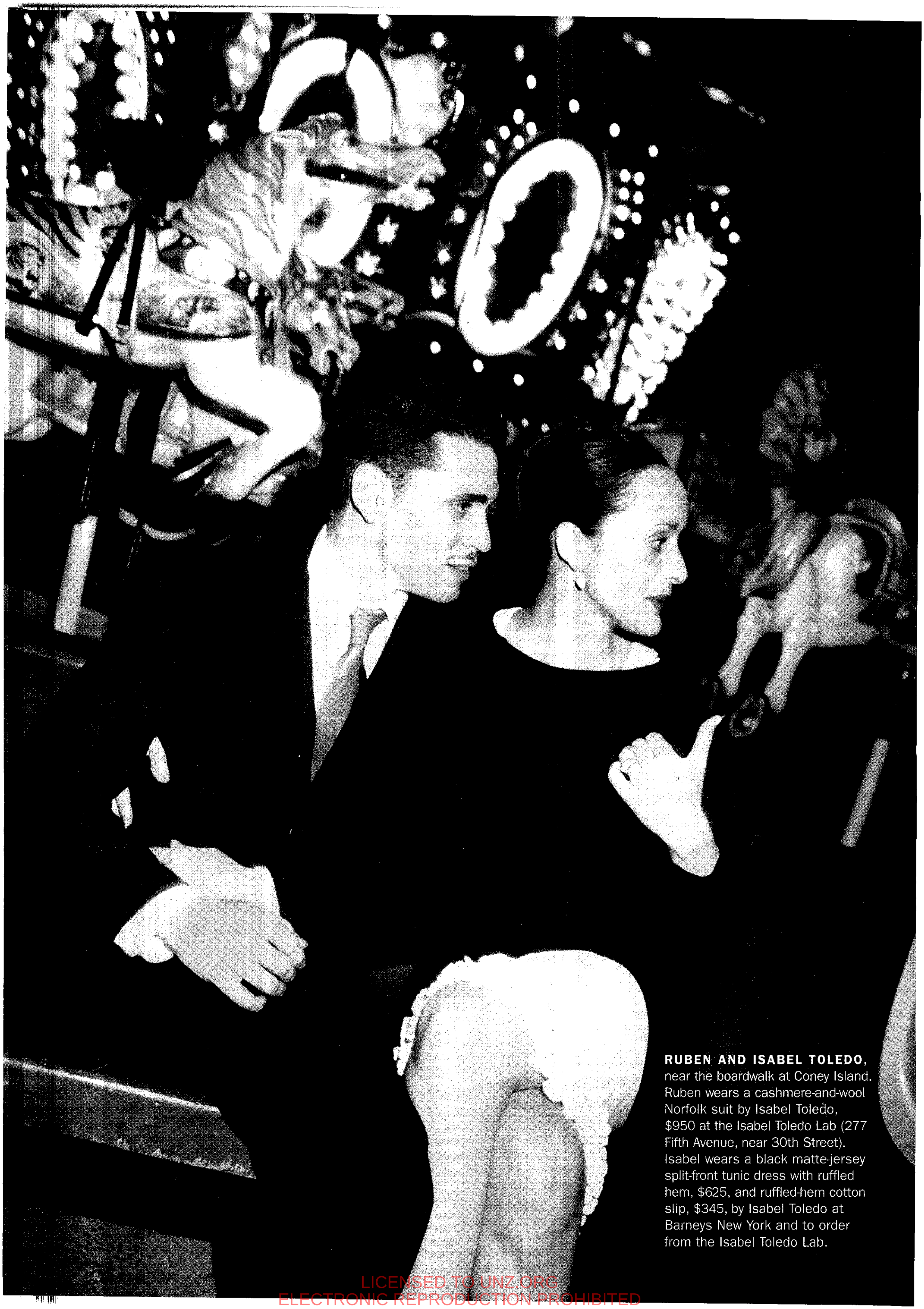
YVES SAINT LAURENT AND NAN KEMPNER, sharing a quiet drink in Kempner's Park Avenue apartment. She wears a wool striped tailored suit in chocolate brown with silk-chiffon shirt by Yves Saint Laurent Couture, custom-made by special order from the Yves Saint Laurent atelier in Paris (33 1 44 31 64 00).

PHOTOGRAPHED BY
ROXANNE LOWIT

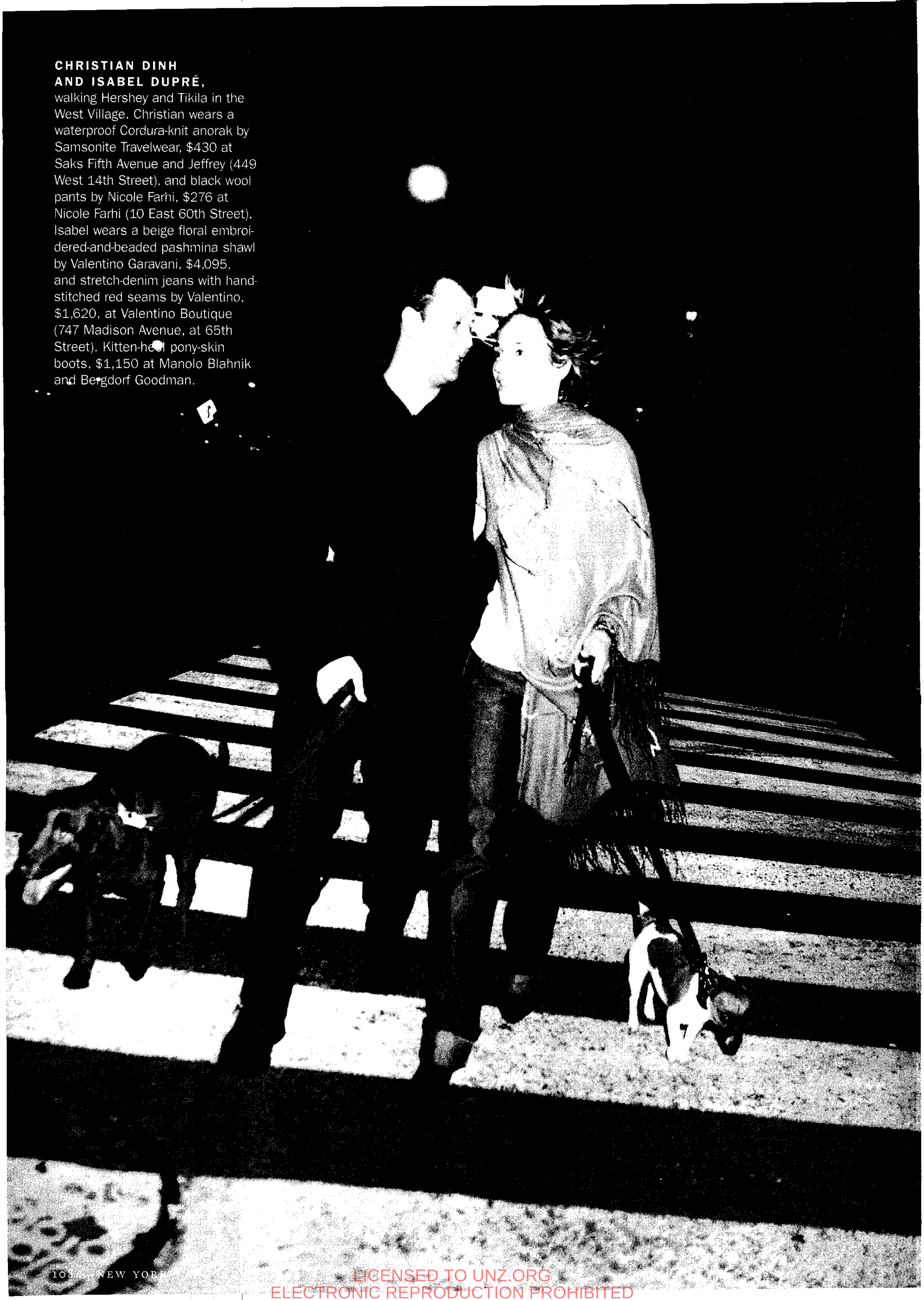
FASHION EDITOR: KATE SEBBAH
HAIR: LEON GORMAN FOR KUSCO-MURPHY
HAIR FOR MS. KEMPNER: MILA ESPOSITO FOR FRÉDÉRIC FEKKAI & CO.
MAKEUP: SUSAN HOUSER AT ART DEPARTMENT
MAKEUP FOR MS. KEMPNER: RAUL ARAQUE FOR FRÉDÉRIC FEKKAI & CO.
FASHION ASSISTANTS: IRINI ARAKAS AND DANICA WILCOX



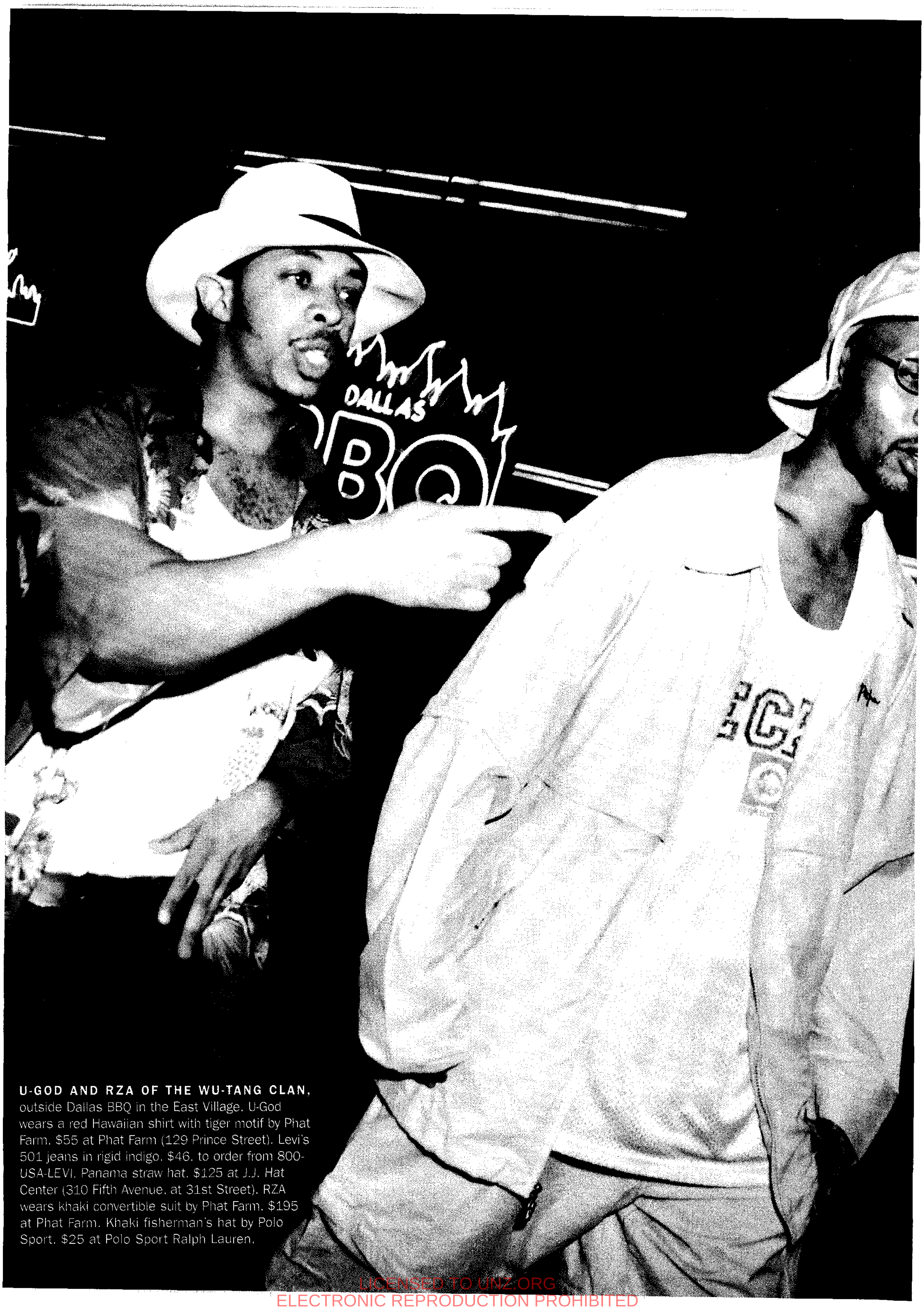
MATTHEW MODINE, courtside at Madison Square Garden. He wears a gray cashmere sweater by Giorgio Armani. $925 at Giorgio Armani. Peter Boyle, in background, wears his own clothes.



RUBEN AND ISABEL TOLEDO, near the boardwalk at Coney Island. Ruben wears a cashmere-and-wool Norfolk suit by Isabel Toledo, $950 at the Isabel Toledo Lab (277 Fifth Avenue, near 30th Street). Isabel wears a black matte-jersey split-front tunic dress with ruffled hem, $625, and ruffled-hem cotton slip, $345, by Isabel Toledo at Barneys New York and to order from the Isabel Toledo Lab.



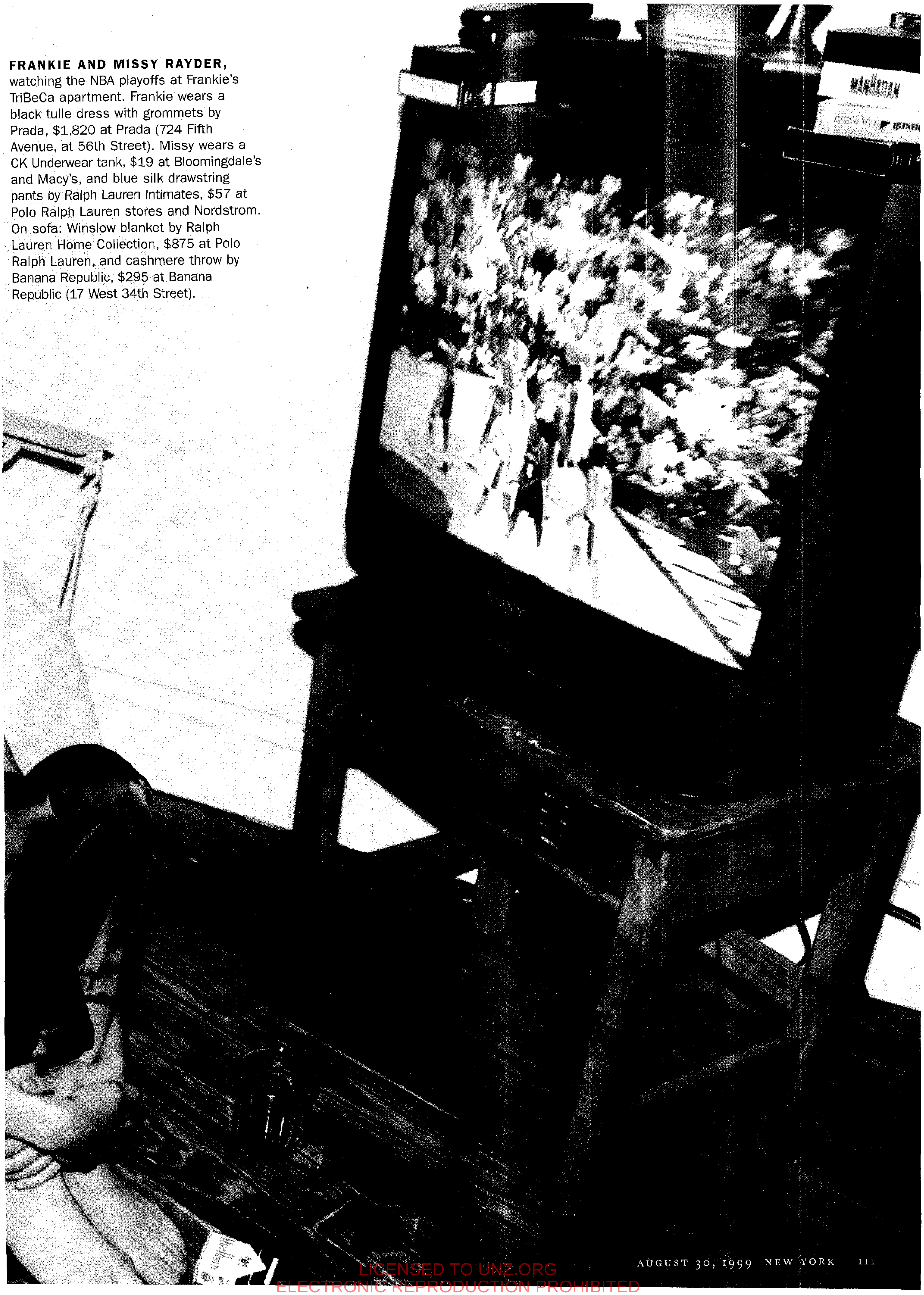
CHRISTIAN DINH AND ISABEL DUPRÉ, walking Hershey and Tikila in the West Village. Christian wears a waterproof Cordura-knit anorak by Samsonite Travelwear, $430 at Saks Fifth Avenue and Jeffrey (449 West 14th Street), and black wool pants by Nicole Farhi, $276 at Nicole Farhi (10 East 60th Street). Isabel wears a beige floral embroidered-and-beaded pashmina shawl by Valentino Garavani, $4,095, and stretch-denim jeans with hand-stitched red seams by Valentino, $1,620, at Valentino Boutique (747 Madison Avenue, at 65th Street). Kitten-heel pony-skin boots, $1,150 at Manolo Blahnik and Bergdorf Goodman.



U-GOD AND RZA OF THE WU-TANG CLAN, outside Dallas BBQ in the East Village. U-God wears a red Hawaiian shirt with tiger motif by Phat Farm. $55 at Phat Farm (129 Prince Street). Levi's 501 jeans in rigid indigo. $46, to order from 800-USA-LEVI. Panama straw hat. $125 at J.J. Hat Center (310 Fifth Avenue, at 31st Street). RZA wears khaki convertible suit by Phat Farm. $195 at Phat Farm. Khaki fisherman's hat by Polo Sport. $25 at Polo Sport Ralph Lauren.

REDUC
FAT

FRANKIE AND MISSY RAYDER, watching the NBA playoffs at Frankie's TriBeCa apartment. Frankie wears a black tulle dress with grommets by Prada, $1,820 at Prada (724 Fifth Avenue, at 56th Street). Missy wears a CK Underwear tank, $19 at Bloomingdale's and Macy's, and blue silk drawstring pants by Ralph Lauren Intimates, $57 at Polo Ralph Lauren stores and Nordstrom. On sofa: Winslow blanket by Ralph Lauren Home Collection, $875 at Polo Ralph Lauren, and cashmere throw by Banana Republic, $295 at Banana Republic (17 West 34th Street).

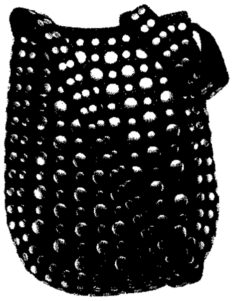


VISION THINGS

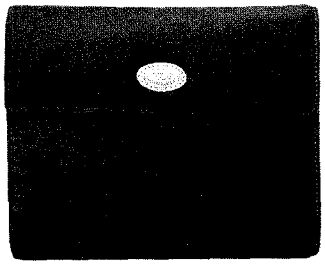
20/20

accessories to focus on this fall

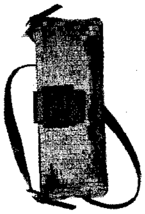
"DROP DEAD" STILETTO-HEEL ANKLE BOOTS
$250 at Stuart Weitzman
(625 Madison Avenue, at 59th Street).



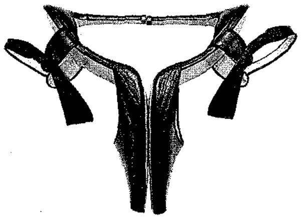
STUDDED LEATHER BAG
by Marni, $1,190 at
Barneys New York.



PONY AGENDA
$520 at Tod's Boutique (650
Madison Avenue, at 60th Street)
and Bergdorf Goodman.



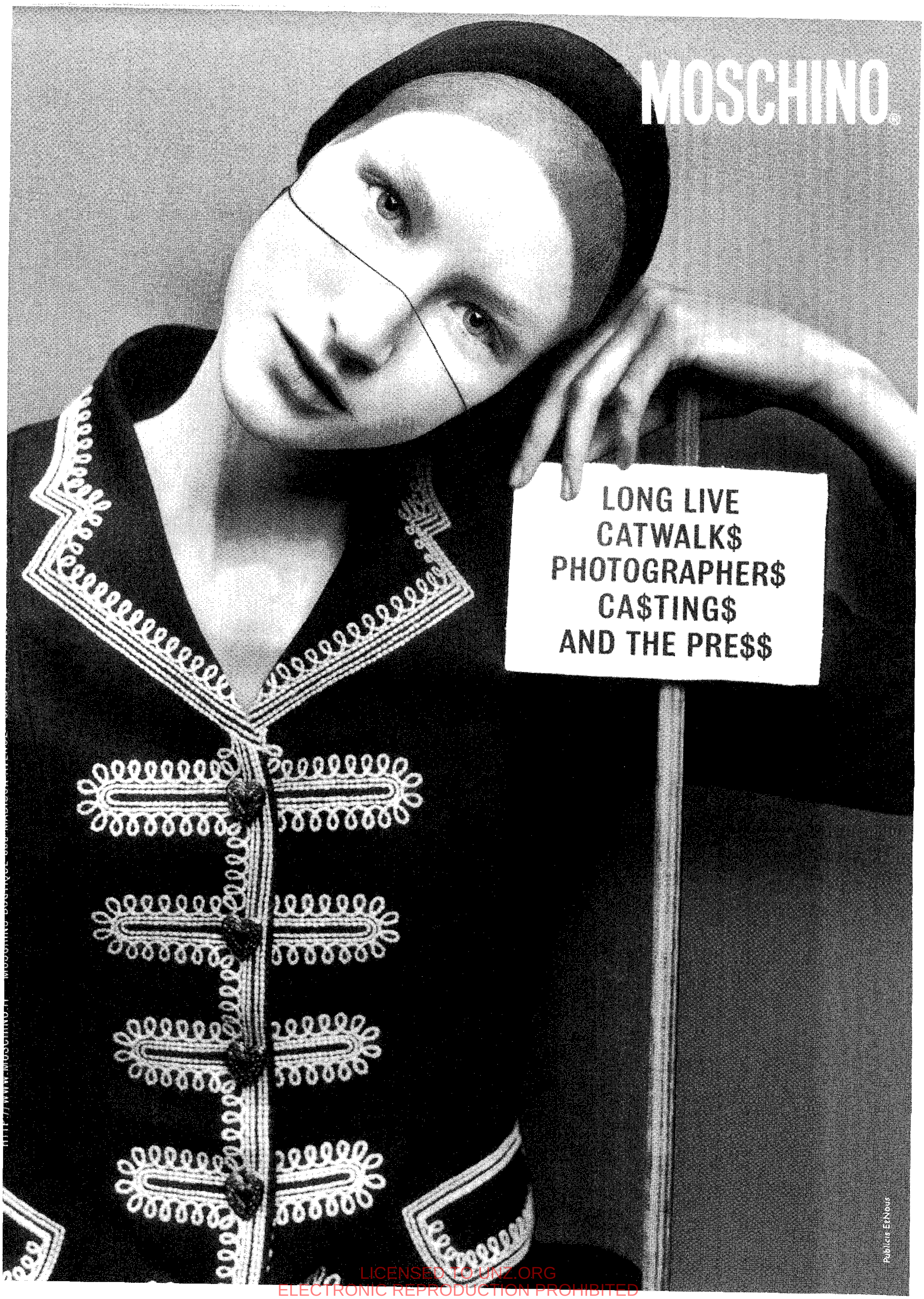
SEQUINED LETTER BAG
$1,450 at Fendi (720 Fifth
Avenue, at 56th Street).



CROCODILE-PRINT STILETTO HEELS
$530 at Christian Dior
(703 Fifth Avenue, at 55th Street)
and Saks Fifth Avenue.

WOVEN KIDSKIN GLOVES
$300 at Bottega
Veneta Boutique.

PHOTOGRAPHED BY NEDJELJKO MATURA FASHION EDITOR: SHARI ANLAUF FASHION ASSISTANT: IRINI ARAKAS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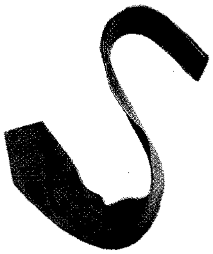
VISION THINGS 20/20

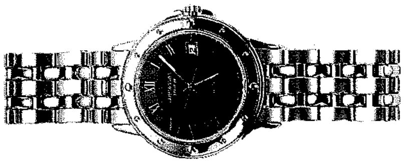
LEATHER BOOTS
$600 at Sergio Rossi (835 Madison Avenue, near 70th Street).

SHEARLING GLOVES
$570 at Hermès
(11 East 57th Street).

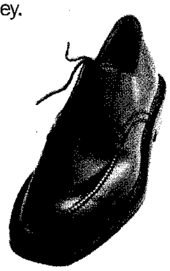
CHEETAH-PRINT CAVALLINO TOTE
by Lambertson Truex, $650
at Bergdorf Goodman and Jeffrey.



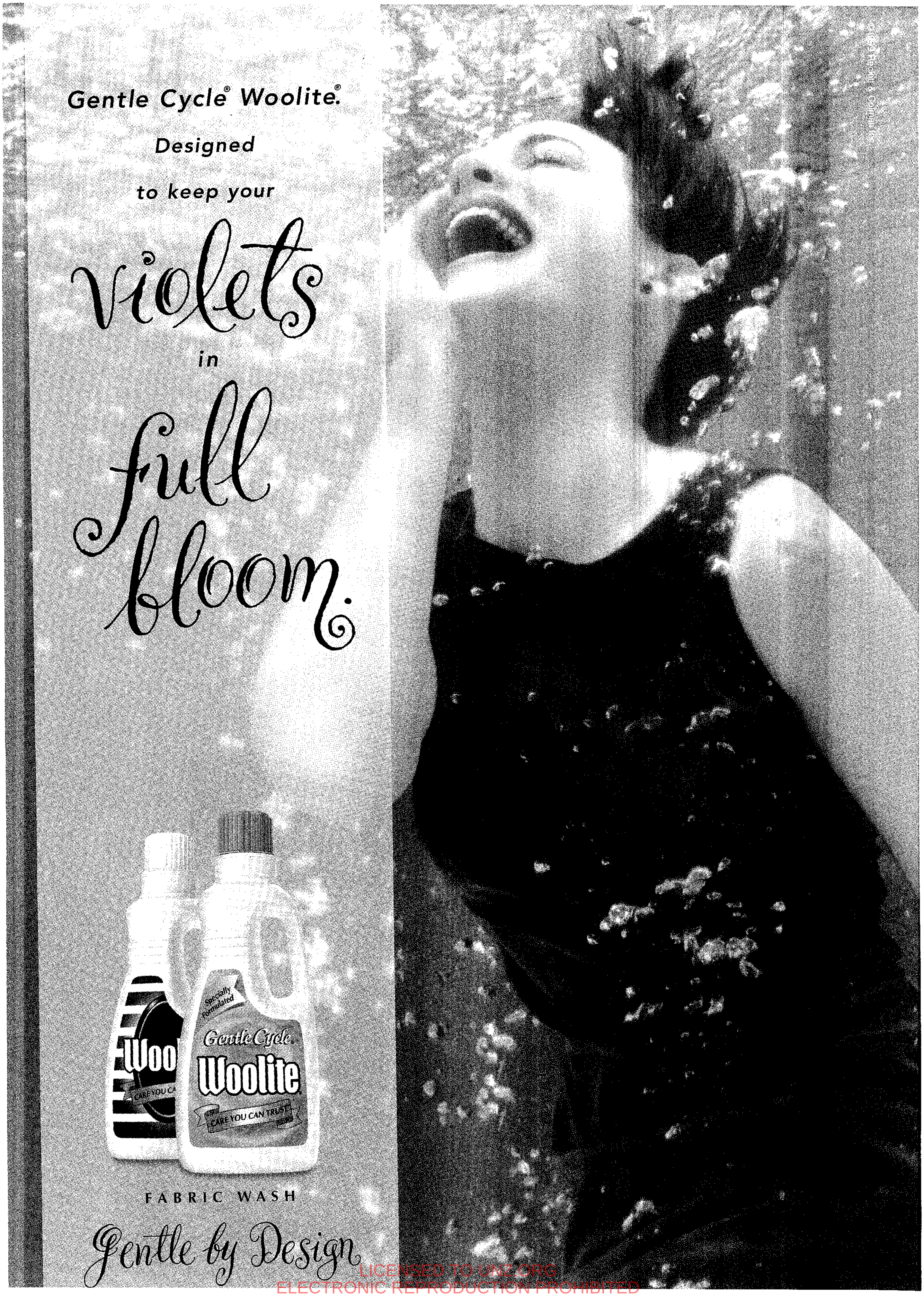
STEEL TIE BY GIORGIO ARMANI
$115 at Giorgio Armani, Barneys New York, and Bergdorf Goodman.



TANGO WATCH
by Raymond Weil, $595
at Bloomingdale's,
Nordstrom, and Tourneau.



HAND-STITCHED SQUARE-TOE LACE-UPS
$695 at Salvatore Ferragamo Boutique
(725 Fifth Avenue, at 56th Street).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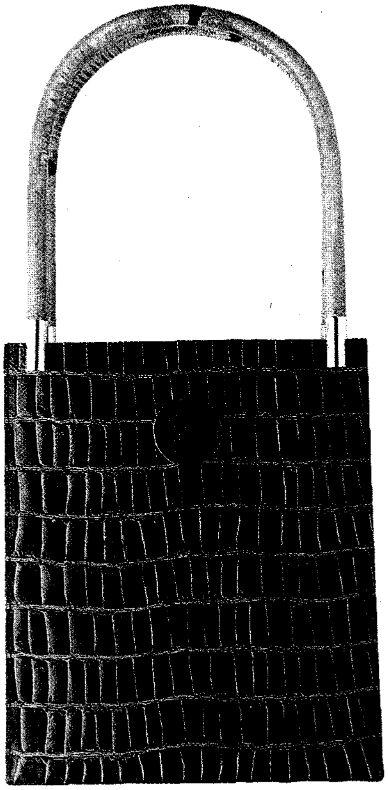
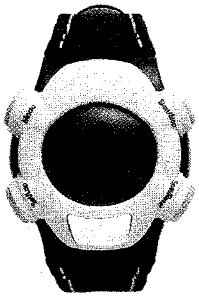
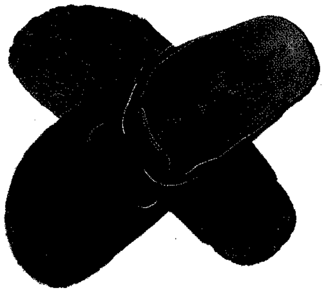
VISION THINGS 20/20



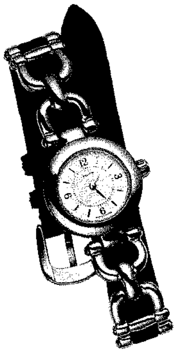
JAVA BAG
$775 at Kenzo (805 Madison Avenue, near 68th Street).



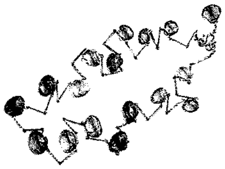
NET-TIME WATCH
by Swatch, $70 at Macy's, Watch World (925 Lexington Avenue, at 68th Street), and select Swatch stores.



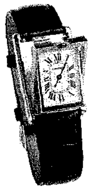
NATURAL-HIDE LEATHER CLOGS
by Birkenstock, $130; for stores, call 800-761-1404.



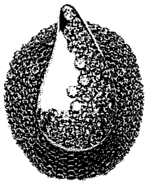
CHARLESTON WATCH
with stainless-steel case by Coach, $195 at Macy's Herald Square.



RAINBOW NECKLACE
by Marie-Hélène de Taillac, $4,475 at Barneys New York.

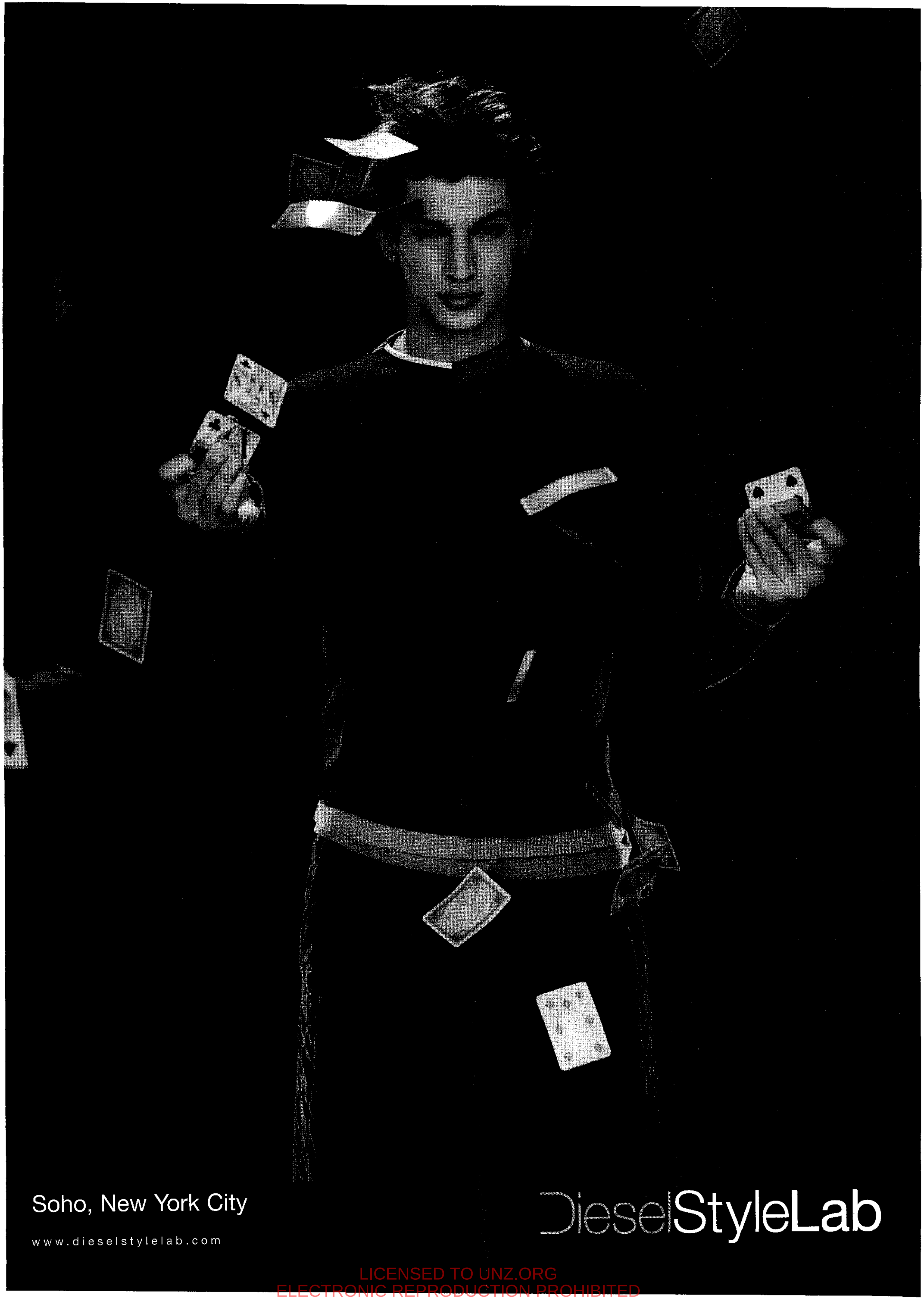


TANK BASCULANTE WATCH
by Cartier, $2,400 at Cartier boutiques.



PAVÉ TEARDROP PENDANT
in eighteen-karat gold with diamonds, designed by Elsa Peretti exclusively for Tiffany & Co., $3,400 at select Tiffany & Co. stores.

EIGHTEEN-KARAT-GOLD RIBBED-CAP EARRINGS
with aventurine drop, $280 at Mish New York Boutique (22 East 72nd Street).



Soho, New York City
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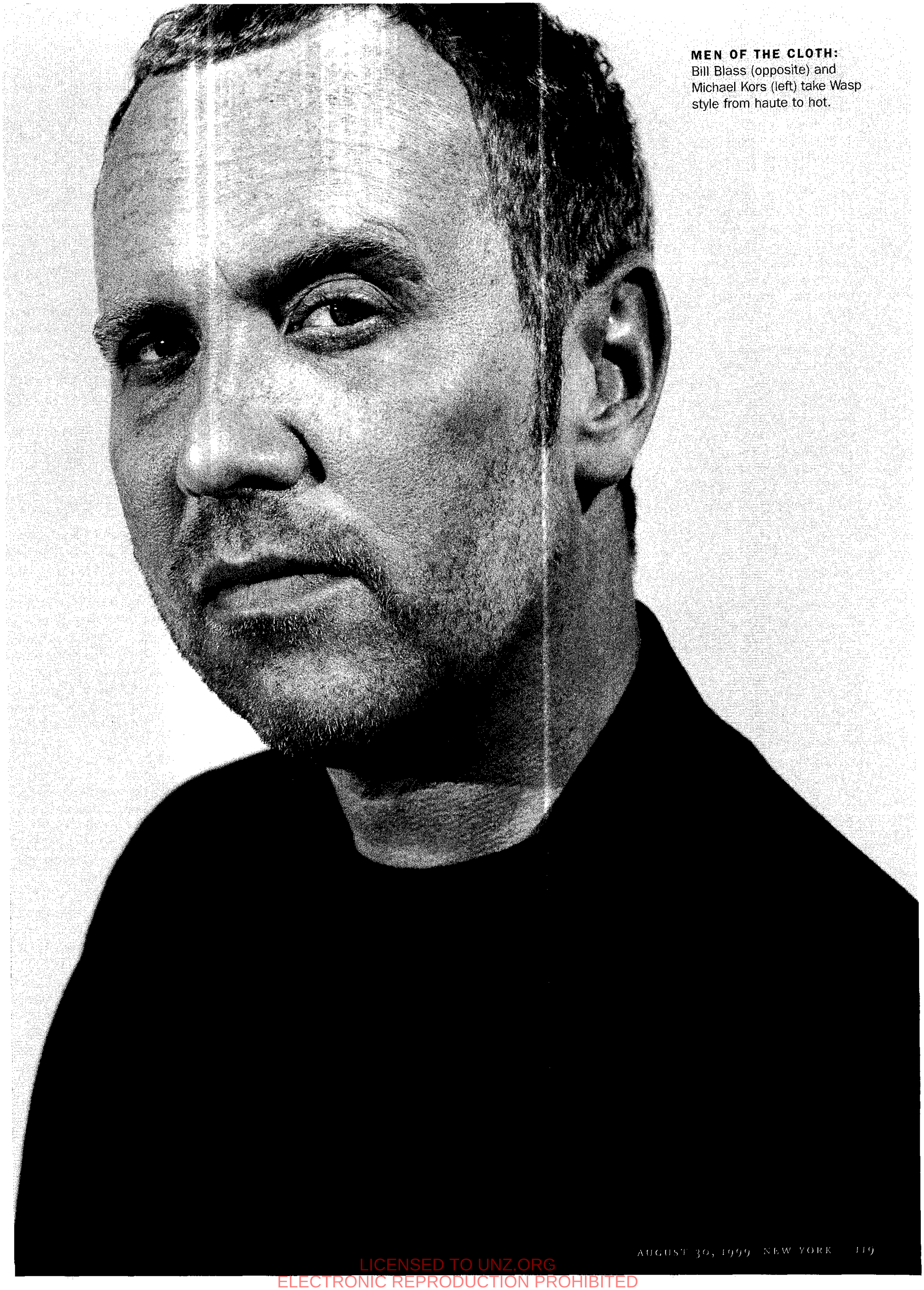
DieselStyleLab

Not even diamonds can compete with Bill Blass for the affections of a certain class of ladies. But with his impending retirement this spring, it falls to Michael Kors to keep the gals of Le Cirque (and Le Zoo) lunching in style. Francine Prose meets the true gems of the fashion world.

GIRL'S BEST FRIEND

PHOTOGRAPHS BY
CHRISTOPHER STURMAN

FASHION EDITOR: KATE SEBBAH
MAKEUP: JUN FUNAHASHI FOR
SHU UEMURA AT FRAME
HAIR: ROBERTO NARDOZZI AT STREETERS
FASHION ASSISTANT: IRINI ARAKAS



MEN OF THE CLOTH: Bill Blass (opposite) and Michael Kors (left) take Wasp style from haute to hot.

BILL BLASS AND MICHAEL Kors are taking a break from their manic schedules for a quick coffee at Industria's near-empty café. Though the two designers know each other only slightly, they easily finish each other's sentences as they talk style, beauty, and fashion's brave, mad, fabulous attempt to answer the question that stumped Sigmund Freud: What does a woman want?

"I'm not asking my customers that question," says Kors. "I want to find out what they don't want. Let me know what you don't want. It's my job to figure out what they're going to want before they know it."

"We try to anticipate that," says Blass. "And oh, my God, how often we're wrong."

"I always think that half the battle in fashion is appropriateness," says Kors. "For who she is, where she lives, what her body's like."

"The word *appropriate* is one I use a lot, too," says Blass. "The weather, what peoples' lives are like. It does have an awful lot to do with what they buy. Still . . . I used to have women who always bought clothes for Ascot. God knows, I don't think they ever got anywhere near Ascot. It's the fantasy—"

BLASS CLASS: Samantha Boardman wears a *faux*-tiger tabard, $1,470; turtleneck rib pullover, $1,440; and velvet slim pants, $1,900; all by Bill Blass at Bergdorf Goodman, Saks Fifth Avenue, and Lord & Taylor. Leopard-velvet stiletto pumps with ankle straps, $465 at Manolo Blahnik.

"Like for me, with my fall collection," says Kors, "I used to say that the whole show was about Park Avenue meets Wyoming. I've never been to Wyoming and probably never will. Jackson Hole is not a huge market. But I know that for my customers, Wyoming is more exotic than Timbuktu. They'd go to Timbuktu to buy a pair of shoes, but Wyoming is really exotic."

Despite the more than three decades separating them (Blass is in his late seventies, Kors about to turn 40), it's clear that the designers share similar opinions—and m.o.'s. Their clothes are luxurious, tawny, and based on gloriously all-American basics: baseball jackets and strapless ball gowns, lean jeans and cashmere crewnecks. Not only do they know their customers' needs and wishes, but they actually hang out—at lunches, charity benefits, trunk shows—with the women who buy their clothes. You can't quite see phoning Helmut Lang and asking him what to wear, but Kors and Blass take panicky calls from customers (tellingly, Blass calls them "ladies" and "gals"; Kors refers to them as "girls" and "women") desperate for last-minute sartorial counseling before an awards ceremony or fund-raising gala. ("Of course women call me and ask me what to wear," says Kors. "My mother, my customers, my employees, all the women I know. They'll say, 'What do you think is sensational . . . *for me*?' ")

Clearly, the two men have plenty in common. And yet—in terms of personal style, dress, affect, personality—Michael Kors and Bill Blass might well be ambassadors from two distant fashion planets, from regions at least as far apart as Ascot and Wyoming.

When Bill Blass wants bottled water, he has only to sit magisterially in his chair and gently raise his eyebrows (a gesture he's perfected) for his assistant, Yvonne Miller, to scurry off and get it. A little while later, called to work by the photographers, Blass hands me the bottle and says, "Hold it for me, will you?" Meanwhile, Kors is struggling valiantly with the cap on his water bottle ("Am I a total geek or what? I am so ridiculously retarded! I can't even open the water!") until his publicity director, Anne Waterman, comes gallantly to his rescue.

"It's so strange," Samantha Boardman—who has come to Industria to have her picture taken with both designers—remarks while stylists are busily transforming her from a Blass gal into a Kors girl. "When you talk about them, it's always 'Mr. Blass' and 'Michael.' You'd never dream of saying 'Bill' or 'Mr. Kors.' "

Regardless of what they call them, women like Samantha and her sister Serena have seen beneath the two men's surface styles and concluded that the distance from Ascot to Wyoming is shorter than one might think. Their mothers wore Blass, and they wear Kors. Or mothers and daughters wear both. And now that the younger women are having babies, they know that the thing to do is wear Blass, several sizes too large.

"I lived in Blass clothes during my whole pregnancy," says socialite Brooke de Ocampo, who earlier this year gave birth to twins. "I had a white drawstring Blass skirt with a big slit up the side that I was able to wear when I was seven or eight months pregnant."

For many of these women, the transition from Blass to Kors is as seamless as the change from day to night. "I always say, 'Kors by day, Blass by night,' " says De Ocampo. "For my age group, they translate into each other very well. Kors's daywear is very young, yet very put-together. And Blass has that same beautiful elegance."

So it's no surprise that their customers and fans—their advisees—have been thrown into a bit of a twitter now that so many people are saying that Bill Blass will retire this spring. What will they wear? Whom will they call to ask what to wear?

"There is much mourning among the younger set about the impending retirement," says Marina Rust. "People choose not to believe it. I myself am in firm denial now that I've discovered his clothes."

If Blass does retreat to write his memoirs—as he keeps saying he intends to—and relocates to his much-photographed 22-acre estate in northwestern Connecticut, it will leave a fairly significant hole in the fabric of New York society. And it's begun to seem likely that Michael Kors will be the one to fill it.

Bill Blass wants to go to the country. He's patient and polite, but you can't help feeling that the car is waiting downstairs. In fact, when I interview him in his office, on the twelfth floor of 550 Seventh Avenue—five floors above Kors's, in the same building—he tells me that he's leaving for Connecticut as soon as our interview is over.

Fortunately, it's clear that the Blass organization can run without him. There's a muffled hush about the place, tactful and reassuring, like that of the waiting room of an exclusive therapist or a dressing room in an expensive store. With its imposing desk, whitewashed wood floors, and lighting that bathes everything in a warm, oat-colored aura, Blass's private office is anything but minimal or postmodern; its luxe, old-fashioned dignity reinforces the impression of Blass as one of those gruff, irascible, kindly bosses from a forties screwball comedy. On the walls are framed photos by Horst, dramatic portraits of women who seem almost lethally fashionable and elegant, a word Blass professes to hate ("*Elegance* is such an aging, dated word. Gloria Guinness once said that the last elegant person was Christ").

While we speak, Blass sketches with a felt-tipped pen—dresses, bits of an outfit, details of a figure—with a remarkable sureness and fluency of line, a skill perfected in the half-century-plus since he left Fort Wayne, Indiana ("All the great American designers come from Indiana," says the Indiana-born designer James Purcell). The Midwesterner came to New York to work as a "sketcher" in the offices of Anna Miller and, later, Maurice Rentner. After buying the late Rentner's company in 1967, he renamed it in 1970, and the result is a world reputation, a licensing empire, and a business that has reinvented itself—despite some rocky years—and survived. Partly, Blass claims, he owes his enduring success to his consistency, his resistance to trends that have proved so exciting—and financially ruinous—for the fashion business. "Fashion doesn't change. The figure doesn't change. The human body has always looked better clothed than naked."

Do enough good work, last long enough—it's the recipe for iconhood. "Clothes should give a person pleasure," he says, and his designs have not only pleased their wearers but also inspired successive waves of younger designers and prominent fashion-industry insiders.

"I remember when I first came to New York," says Robert Duffy, president of Marc Jacobs. "There was this beautiful Bill Blass dress—a red cashmere reverse-cardigan top and taffeta skirt—and I just made this friend of mine buy it, even though it probably cost her six months' salary."Says Kors,"I've never once looked at a Bill Blass and said, 'Where does that come from? Where are you going in that?' That's always been a guideline for me."

It's also the definitive guideline for Blass ladies, the women such as Pat Buckley, Nancy Reagan, and Barbara Walters whom he has befriended during his 60 years in New York. Blass's role in haute society is hardly limited to dressmaking. His extraordinary support of the New York Public Library—the Bill Blass Reading Room represents a $10 million donation—is just one of his many philanthropic undertakings. "He's everybody's best friend," says Nan Kempner. "He's done so much for the city as far as being generous. No matter what your charity is, you ask him for something and you get it."

"Now," she says, contemplating his imminent fashion finale, "I can't think what we'll do without him. It's simply unimaginable."

Blass sees it somewhat differently: "I feel that I've been too long at the party. I hate the idea of staying too long in a business that's as age-conscious as fashion is. I'm sorry if people are upset about my retiring, but it's a decision I have to make."

And yet it doesn't seem to be a decision he's rushing into. Yvonne Miller shows me his schedule for the near future—a long list of appearances, travel plans and social engagements, exhausting even to look at. And she reminds me to come to one of these events. Next week, Blass will be receiving a Lifetime Achievement Award at the Fashion Institute of Technology commencement.

TAKING THE ELEVATOR FIVE FLOORS down to Michael Kors's office feels like tumbling down the rabbit hole to a far more chaotic corner of fashion Wonderland. Today, Kors is doing a fairly convincing impersonation of the Mad Hatter. In fact, the entire company is scurrying like mad to get ready for the CFDA's American Fashion Awards ceremony, where Kors will be honored as Womenswear Designer of the Year—recognition that many feel is long overdue. In fact, it's become a cliché: He is considered the Susan Lucci of the fashion world.

Kors says good-bye to Anna Wintour, who's stopped in for a fitting, then takes off downstairs to preview his resort collection. Accompanied by two co-workers, he flips thoughtfully through the racks of orange, yellow, pink ("Is that Pepto-Bismol or not? But good Pepto-Bismol, right?") shorts, cropped pants, raincoats, and T-shirts. "Love it, love it, hate it, love it" is how the final judgments get made. "These shorts are heaven! Do you think anyone's going to wear them? Would they look beachier in white?"

Back upstairs, he's trying to work out specifications for the spring line (fabrics, colors) and simultaneously help every

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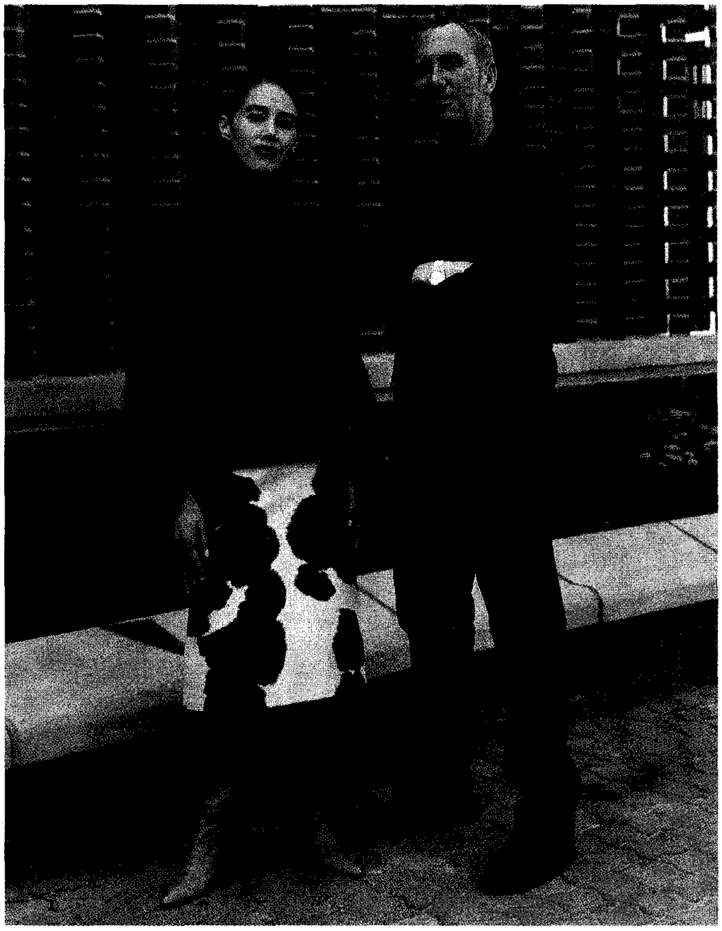
member of his staff decide what to wear for the big night. "That black dress would be great on you," he tells Anne Waterman, then drops his voice to ask if one of his assistants, a short, big-breasted young woman with anything but a model's body, feels hurt because it's been so hard to find something in her size.



KORS ROARS: Samantha Boardman wears a corded cashmere sleeveless turtleneck, $695, cashmere-jersey cardigan, $995, and print-calf-hair skirt, $1,595, by Michael Kors at Bergdorf Goodman, Barneys New York, Henri Bendel and Saks Fifth Avenue. Pony-hair boots with leather stitching by Manolo Blahnik, $1,150 at Manolo Blahnik and Bergdorf Goodman.

Kors can afford to be generous. With his signature collection and his designs for Céline in Paris, he's managed to bounce back from the financial woes that affected his company in the early nineties, when he was forced to disband his lower-priced KORS Michael Kors line, now licensed to Onward Kashiyama. LVMH Moët Hennessy Louis Vuitton, which owns Céline, has purchased a one-third stake in the company, infusing Kors's business with money and much-needed support. His collections under his own name have attracted celebrity customers including Courtney Love, Sharon Stone, and Gwyneth Paltrow. And in two years with Céline, he has transformed the once-moribund French luxury house into a commercially successful hive of uptown, yet all-American, easy chic. This season's collection, a tribute to the non-skiing ski-bunny glamour girls of the late seventies, was supple and haughtily sexy. Cashmere turtlenecks, leather jeans, slinky long johns, and gossamer-sheer knitted floor-length tees for evening—the references range from L.L. Bean to Ursula Andress.

"I adore Michael's clothing," says Aerin Lauder Zinterhoffer. "It's very luxurious and very casual. If I'm going to something, I'll ask his advice . . . as a friend. He'll say, 'Wear this leather jacket and this dress'; the way he puts things together is unique."

Born on Long Island, Kors studied at FIT and got his start designing for Lothar's, a Manhattan boutique. Like Blass and many designers who trace their interest in fashion and clothes back to childhood, Kors credits his mother for having piqued his interest in what women wear—and want. "My mother was—and is—very sporty, very American in her casualness. She spent the sixties in a sweater and pants and shift dresses, the seventies in a T-shirt and jeans. I grew up with women who were strong, opinionated, comfortable with themselves and in their clothes. I mean, they weren't matrons."

According to Kors, fashion is just now catching up to the freewheeling, experimental style of his mother and her friends: "All the old the rules are breaking down. No one will say anymore, 'That's a dinner look. That's a work look. That's a black-tie look.' And it's going to keep changing faster and faster and faster."

AT THE CFDA AWARDS, NOT SURPRISingly, Kors's mother is among the people he publicly thanks when Susan Lucci hands him this millennium's last Designer of the Year Award. If the award has come late in Kors's career, it seems to have come even later in a long, purgatorial evening. He has, as promised, brought the bulk of his staff with him to the 26th Street Armory, as well as Kors-clad celebrities such as Rene Russo (his fall-winter Céline designs feature extensively in *The Thomas Crown Affair*) and Anjelica Huston. ("I asked Anjelica if the Oscars were as bad," says Kors later of the seven-hour evening-from-hell. "And she said the Oscars are even worse! You can't even smoke or eat, and when you get up to go to the bathroom, you have to go get somebody to come and sit in your chair!")

After the first six hours of awards, it's a relief to watch the lively, if notably peculiar, film that Douglas Keeve, director of *Unzipped*, has made in Kors's honor. The plot's a bit hard to follow but has something to do with Joan Rivers being chased around a department store and pummeled by a supermodel, Frankie Rayder, while Tinky Winky, pop culture's favorite Teletubby, flits about in the background. "Even with a Michael Kors dress on, you can be pushed around—and yet you're chic!" squeals Rivers, somewhat illogically.

Dressed in a slinky, garnet-beaded sheath, Huston introduces Kors. "His designs are ultimately luxurious and simple. He's managed to combine comfort, ease, and elegance with a pure American sensibility."

When Kors finally takes the stage, he practically grabs his trophy out of Susan Lucci's hands. "Where's my award?" he demands, and even the weary, depleted crowd is moved to cheers. "After eighteen years in fashion," he says, "I can still be surprised, thrilled, and totally intrigued. Fashion, for me, is really like life—it's trying to keep an open mind and figure out what's next."

No Teletubbies are in attendance when Bill Blass walks down the aisle of Madison Square Garden to receive his Lifetime Achievement Award from the Fashion Institute of Technology, but the commencement planners have arranged the next-best thing: Shirley MacLaine has been invited to give the commencement address.

One of the few dignitaries not wearing academic robes, Blass sits back with his arms folded and his characteristic bemused smile as MacLaine boasts of her frequent appearances on the Worst Dressed List and her lifelong lack of interest in fashion ("I never cared much how I looked; I cared how I felt. You might say I was . . . well turned in") and proceeds to school the graduates in the fashion facts she learned from "practitioners" during her past-life regressions to ancient Egypt: "Each color carries a vibration that reflects an energy center in

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the body. Orange is the vibration of sexuality, indigo is the vibration of personal vision, violet is the spiritual center at the top of your head. If you find yourself wanting to wear these colors, it means those energy centers are longing to be fulfilled, recognized, and attended to."

Finally, and not a moment too soon, it's Bill Blass's turn. Introduced as "an American classic . . . a true leader in the world of fashion" by Joyce Brown, the institute's president, Blass rises to collect his award. And like his designs, his speech is spare, stylish, appropriate—and to the point.

"The Lifetime Achievement Award is one of those old boys' awards," he says a bit regretfully. "But I'm glad to get it from FIT. I have only one word for the graduates—*ambition*! It's the most important word for your future! Go for it!"

As the enormous graduating class erupts in applause and whistles, Blass slowly and with great dignity returns to his seat.

AS MUCH AS BLASS SEEMS TO ENJOY chatting with Kors in the Industria café, he's on a tight schedule, as always. Just before he excuses himself to leave, he asks if I have a final question, and I ask the two designers if they have questions for each other.

"How old are you?" asks Blass.

"I'm turning 40," says Kors.

"And do you still have enthusiasm for the business?"

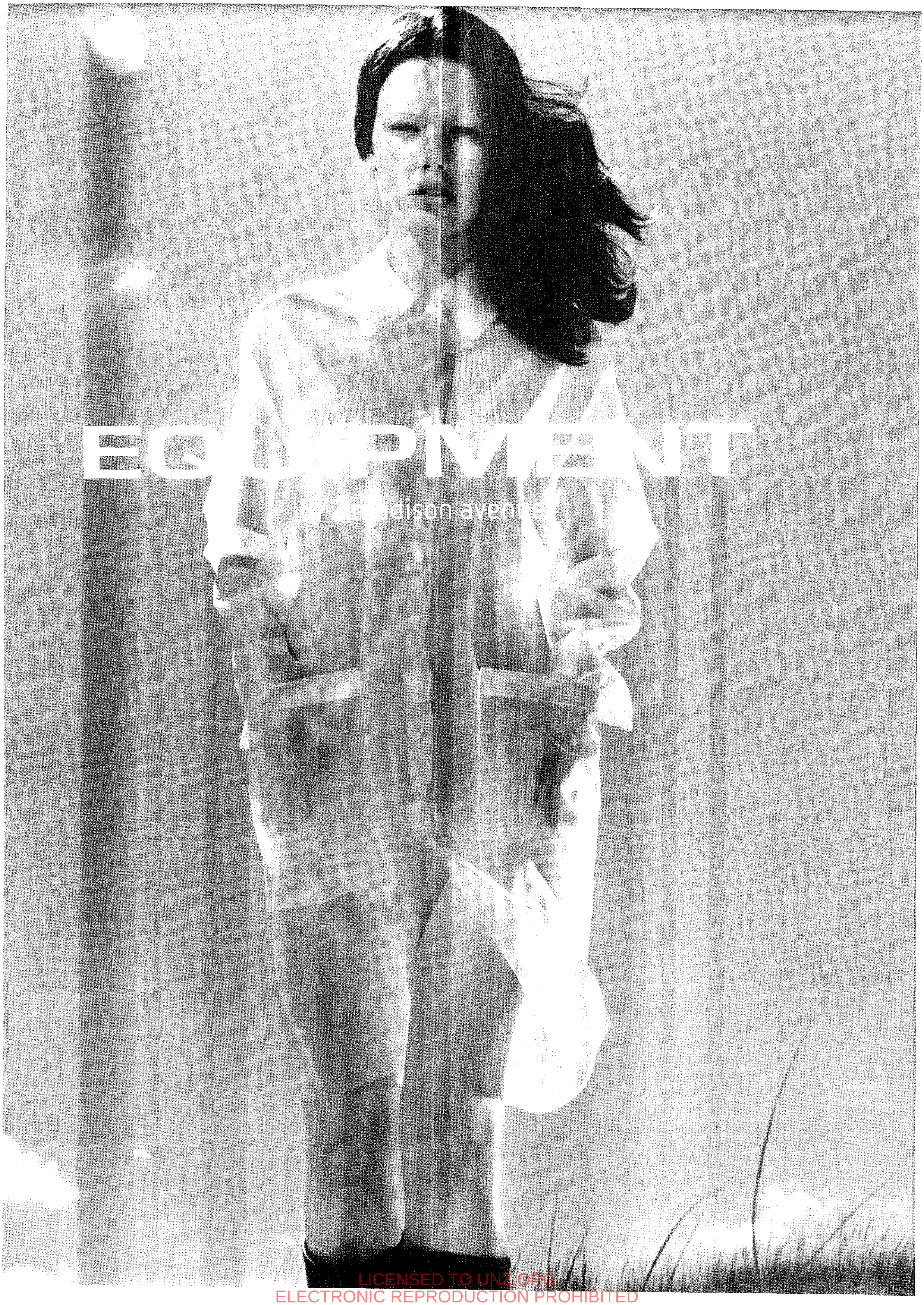
"I do," says Kors.

Revealingly, Kors is less interested in asking Blass a question than in offering a kind of impromptu homage. "You know, when I first moved to New York, my entire dorm room at FIT was outfitted in camel-and-chocolate-brown Bill Blass. If I had those sheets today, they'd still look good."

At last Blass rises, says his good-byes, and exits, somehow managing to look less like a guy leaving a café than like a grand ocean liner gliding out of the harbor. Kors and I turn to watch him approach his waiting car.

"Look at the way he gets in the car!" says Kors. "Isn't he amazing? Everyone now tries to be cool—and people have problems being cool when they're 20. But Bill is remarkably cool at well over 70! And he doesn't even try to be cool. He's just one of those people who are intriguing, who really know themselves."

It's a sweet moment, really, especially in a business in which the relationship between age and youth is perhaps more accurately expressed by Joan Rivers being chased and pounded by a model. For just a moment, Michael Kors—Designer of the Year and perhaps heir to all that Bill Blass represents—sounds as if he has again become one of those fresh, young FIT graduates, paying tribute to a master. ▬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A selection of New York designers whose clothes you'd be proud to wear both for how they look and how they're made. By Shyama Patel

DO YOU KNOW WHERE YOUR clothes come from? If ensuring that your most prized possessions aren't the product of sweatshop labor is style rule No. 1 for you, it doesn't mean you have to sacrifice your fashion sense (and you won't have to keep turning every prospective buy inside out in search of those made-in-the-Third-World labels tucked discreetly in the seams, either). Opportunities to marry your taste and your conscience are in good supply if you search out talented New York designers who entrust the manufacturing of their clothes to ethically run, quality-conscious factories in and around the garment center. (And the benefits are not just moral: Having a close relationship with a reputable shop ensures a higher level of workmanship than sending your designs halfway around the globe to an unknown facility and praying they come back as intended.) A number of local designers swear by the meticulous, specialized work of well-paid local craftspeople who produce everything from the skimpiest string bikinis to billowing ball gowns. Here, a few of our favorites—inspect their offerings, and you'll be a convert, too.

Nicole Miller

Nicole Miller used to produce in Asia but has since brought production of her core collection of knitwear, trendy casual separates, and chic cocktail dresses back home. "We had to order things too early," complains Miller, who's always got an eye trained on what's new and hip. "And we had a lot of fit problems that couldn't be solved in time, so we'd have to fix them here." Easy for some, that was no small feat for Miller, who produces upward of 12,000 garments each month. Miller and her CEO, Bud Konheim, are now devoted supporters of the Union of Needletrades Industrial and Textile Employees (UNITE). The union represents workers in Miller's eight dedicated factories and also offers pointers on finding producers for tricky jobs (like laser-cutting) and on the best way to use computer technology in production (to scale garments to different sizes, for instance). Whether you opt for union or nonunion labor, however, Konheim explains, the benefit of producing in New York isn't just to your conscience: If you produce down the block from where you work, you can sell

Labor of love: Nicole Miller, with her eight fully unionized factories, is a friend of both the stylish and the socially conscious.

Photographs by Brian Doben.

Play time in New York

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more clothes. When certain items are selling fast, local factories can whip up extras and rush them into boutiques. "In New York, that takes two days," he says. "Overseas, it takes at least 90."

Top picks:

- Slim-fitting black denim jacket with Velcro closures, $290, and wide-leg denim pants, $210.
- Black leather trench coat with Velcro fastening, $1,200.
- Red strapless nylon-jersey knee-length dress with drawstring at bust, $200.
- Black reflective-nylon evening gown with spaghetti straps, $495.

Available at Nicole Miller (134 Prince Street; 212-343-1362 and 780 Madison Avenue, near 66th Street; 212-288-9779).

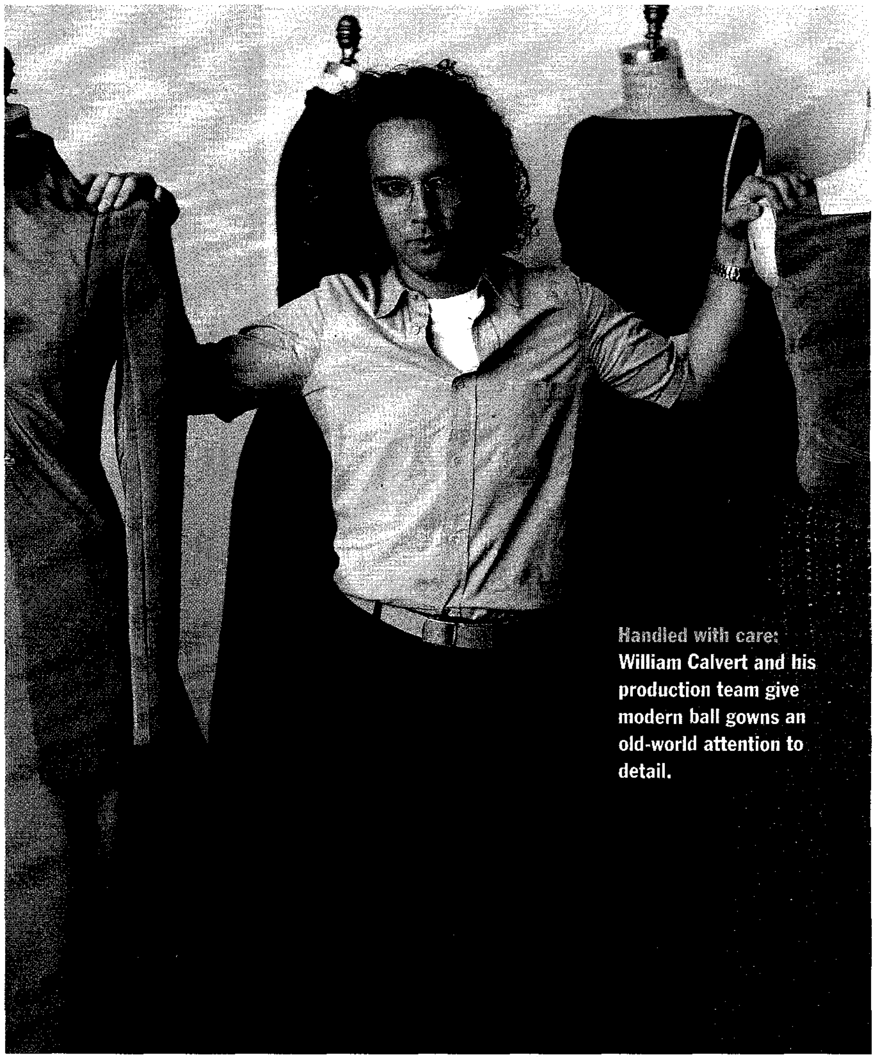
William Calvert

Since William Calvert arrived on the eveningwear scene two years ago with a collection of elegant, modern gowns in ultra-luxurious fabrics, his designs have topped the wish lists of fashion insiders and society ladies alike. Custom orders (about half Calvert's business) are produced entirely in his midtown atelier: Samples are draped by his assistant, Lina, and sewn by a team of four sample-makers. Lina has 40 years of dressmaking experience. "I sketch; she's the engineer," says Calvert modestly. "She always has ideas about grain and cut that I haven't thought of." But what keeps customers coming is Calvert's fluid draping and knack for the unexpected detail that makes a great frock (like contrasting cashmere insets on simple satin wedding gowns). For wholesale offerings, he entrusts exact replication of his samples to "these nice people named Leigh and Park," evening-gown experts whose factory also produces for Oscar de la Renta and Bill Blass.

Top picks:

- Ivory sleeveless slit-neckline silk-satin wedding dress with heather-gray cashmere inset, $4,830.
- Light-blue-and-platinum bouclé handwoven angora-and-wool poncho, $1,540.
- Black silk funnel-neck sleeveless gown with sable silk-jersey bandeau, $1,800.

Available at Bergdorf Goodman.



Handled with care: William Calvert and his production team give modern ball gowns an old-world attention to detail.

Gregory Parkinson

"Hang on, I'm just getting something out of the dye," says eveningwear designer Gregory Parkinson when reached at his apartment-cum-studio in Chelsea. New this year to the New York scene—and already a winner of the Moët et Chandon new-designer award—Parkinson produces his pricey, hand-dyed patchwork dresses, jackets, skirts, and tanks entirely in his workshop—both for custom orders and for the racks at Barneys. "This way I can control what I do," he explains. Each season, he designs eight simple, mix-and-match shapes; with the help of three seamstresses, he stitches them together from up to six fabrics each. Parkinson's signature hand-dying comes last—and he does that himself, in his bathtub or on the road to trunk shows around the country. "Give me a tap and a bucket, and I can give you a piece of fabric worthy of a couture gown," he boasts.

Top picks:

- Periwinkle-blue, sleeveless silk patchwork dress with sequined inset, $1,870.
- Charcoal silk boat-neck tank top with raw-lace edges, $400.
- Beige, knee-length tone-on-tone A-line skirt with "stripes" made from eight fabric swatches, $770.

Available at Barneys New York.

Thesmiths

It's been three years since designer Tony Smith reintroduced his sharp, downtown fashion line (he used to have a shop in SoHo), and style setters are scooping up his collection of urban basics, cozy knits, and sexy separates (halter tops with lacing up the back and sequined miniskirts, for instance). To keep standards consistent, Smith contracts production out to four specialized factories. "They're better at different things," he says. "And it's ultimately very important to find out what—otherwise you'll put a coat out to a factory that's not used to doing that and you won't get a good coat." Smith's not above beading certain pieces himself, but for prototypes of his lightweight dresses and tops, he swears by garment-center sample-maker Pao Sanderson. "I trust her with almost anything," he gushes.

Top picks:

- Chunky army-green wool turtleneck sweater, $345; with chocolate-brown

Fun time in New York

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- Chocolate-brown suede strapless, backless top, $280.
- Charcoal stretch-wool snowboard hip-huggers, $345; with ivory hand-loomed pashmina halter top, $680.

Available at Barneys New York and Henri Bendel.

Seize sur Vingt

When ordering designers James and Gwendolyn Jurney's slim-fitting, made-to-measure Egyptian-cotton shirts at their NoLIta shop, customers pick from four cuff styles, three collar styles, and hundreds of fabrics before getting measured. Fidgeters, take note: "We do a fairly exhaustive run-through," sighs James Jurney, who takes more than twenty exact measurements for each shirt (neck, sleeve, cuff, hip, the slope at the shoulder, etc.). Measurements, style, and fabric choice are sent off for production to a Newark-based shirtmaker, whose services are also in demand by hipsters like ORFI, Matt Nye, and even Tommy Hilfiger. The shop's skinny, three-button men's suits are tailored from Italian, French, and English wools in two separate Chelsea factories (Gianni's shop cuts only pants; Luigi's does just the jackets—"They're specialists," explains Gwen). If, like Leonardo DiCaprio, you can't wait the usual four to six weeks for the Jurneys' custom-made shirts, pick from tons of ready-made styles on the racks. And if you get attached to one, you can always get more ("We occasionally modify the basic pattern," James says, but old versions are kept on file).

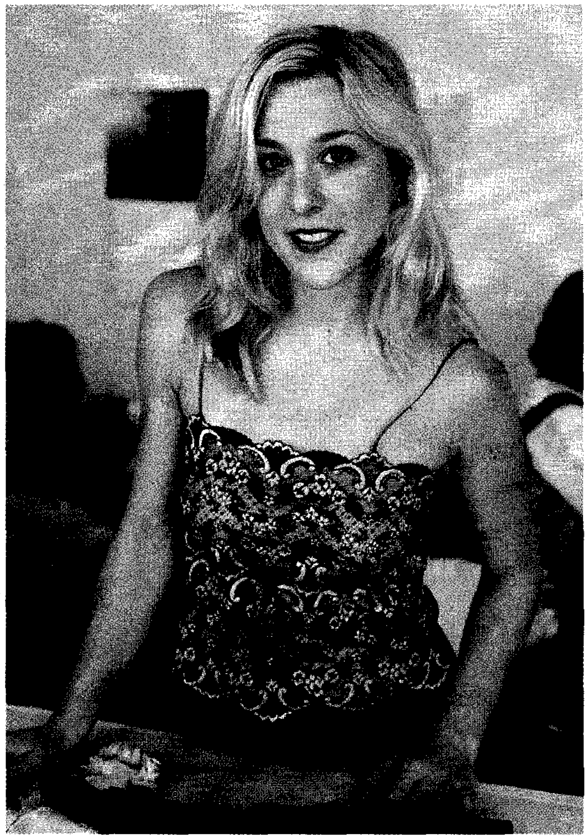
Top picks:

- Men's and women's Egyptian-cotton shirts in blue herringbone with French cuffs, $170.
- Men's cashmere shirt in vicuña, $430.
- Men's custom-order charcoal chalk-stripe wool suit, $1,400.

Available at Seize sur Vingt (243 Elizabeth Street; 212-343-0476).

Fiona Walker

"I don't think any young designer can afford to have a sample room," sighs designer Fiona Walker, who's just opened a shop in Hell's Kitchen and stocked it with her chunky wool sweaters, thick blanket-style ponchos, and delicate silk bottoms. "Three seasons ago, I made all my patterns and muslins myself," she admits. Now she's contracted her production out to a sample-maker, who produces the bulk of her collection ("He understands the technical aspects of making a garment really well and can make me up to six pieces per size") and two factories in the outer boroughs that knit her sweaters.



Naughty but nice: Behind Leigh Bantivoglio's exquisite, boudoir-worthy camisoles, slips, and tap pants lies a perfectly wholesome workplace—good reason to bare all.

Top picks:

- Plum-brown wool-and-alpaca funnel-neck sweater, $550.
- Rust-and-brown reversible felt blanket-stitched poncho, $1,750.
- Salt-and-pepper mohair-and-merino-blend hooded high-neck sweater, $450.
- Lavender UltraSuede laser-cut miniskirt, $250.

Available at Fiona Walker (451 West 46th Street; 212-664-9699).

Christopher Totman

Unlike most designers with strapping wholesale businesses (his clothes fly off the racks in England and Japan), Christopher Totman keeps his manufacturing as streamlined as the fourteen shapes that make up the women's collection he's delivering this fall. Fashion insiders and sharp NoLIta trendsetters flock to his Mott Street shop in search of oh-so-downtown, vintage-inspired corduroys, flannels, and skinny button-front shirts—all are made by a crew of seamstresses at a single factory in the garment center (Totman's coveted sweaters are produced by a cooperative of women he knits with in Peru). Why such a small scale? "I'd have to have a fleet of production assistants if I had factories all over the place!" he exclaims.

Top picks:

- Bias-cut, dark denim pencil skirt, $175.
- Wine silk-shantung Western-style button-front shirt, $235.
- Olive-green corduroy flat-front trousers, $210.
- Navy wool funnel-neck coat with covered placket, $730.

Available at Christopher Totman (262 Mott Street; 212-925-7495).

Leigh Bantivoglio

Leigh Bantivoglio's delectable, lacy silk lingerie doesn't come cheap—prices for her signature collection run $95–$275 per piece. So it's no wonder she doesn't produce more than 200 pieces of each style. For seamless execution of her designs, she swears by Eddie, an ex-intimate-apparel designer who now runs a small lingerie factory. "He's been in the business for fifteen years," she whispers (she's been around for two, not including the year she worked out of her apartment). "I don't have to worry about the thread not matching." But if it doesn't, she can catch the error on a sample and rush it back to the factory for reworking. "I don't have the budget to hire [a production assistant]," sighs Bantivoglio, who micromanages every step, from the first sample to the final product. "I'll say, 'That looks great, but it needs lace on the bottom'—I know exactly what I want."

Top picks:

- Rose French-lace camisole with scroll embroidery and drawstring bust, $145; and matching panty, $95.
- Lime-green French-brocade slip with matching lace trim, $275.
- Peach French-brocade camisole, $175; and matching hot pants, $145.

Available at Bergdorf Goodman; Le Corset (80 Thompson Street; 212-334-4936); and La Petite Coquette (51 University Place; 212-473-2478).

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SALES & BARGAINS **SHYAMA PATEL**

Dress for Recess

Baby talk: *Whether you favor lace and bows or primary-color jumpers, barely used kids' clothes won't cost you a bundle.* **No kidding.**

ONCE AGAIN, YOU'VE shown up at a baby shower with the *perfect* gift—and so did two other people. It's easy to keep pushing the obvious retail "finds," especially if you can't cough up $250 for a pint-size Lucien Pellat-Finet cashmere sweater. But for better value, hit vintage and resale shops to uncover past seasons' treasures (past eras', even). Many are unworn, and the used stuff rarely shows the slightest snag, let alone evidence of the previous owner's snacking. All are much cheaper than when they were new, and piles of hand-me-down basics are nearly free.

Shower power: Smocking and shearling at Little O.

Little O, a serious vintage source, carries never-worn warehouse stock from the seventies and eighties as well as finds from antique fairs and Paris thrift shops—all for $35 or less (sizes infant to 10). Picks include onesies with bright floral appliqués ($24), bright tees with contrasting piping ($8), Smurf tees ($10), and Jordache rainbow sneakers ($25). A smashing stash of vintage infant gowns is $18–$35, and there's a $6–$10 bin stuffed with Snoopy, Minnie Mouse, and even Harley-Davidson items.

Jane's Exchange, packed with high-style, late-model duds in great condition, has play areas and rocking chairs, and even holds occasional weekend storytelling. But don't be fooled: Prices at this East Village shop are very, very reasonable. You'll find everything from last year's Gap basics ($3–$8) to hip European and Japanese designer stuff. Almost all kids' clothes are under $20 (about a quarter of their original prices). There's also maternity gear ($5–$25), shoes ($5–$20), and nursery furniture ($10–$250).

Children's Resale stocks mostly uptown status labels (Petit Bateau, Bon Point, Oilily, etc.), plus a ton of sturdy basics, in sizes up to 16 (best selection is for infants and toddlers). Prices are from $5 for Gap tees and $8 for Osh Kosh overalls to a steep $85 for a Jacadi snowsuit; shoes are $10–$20. There's always a sale here: After 30 days in the shop, items are marked down by 20 percent, and after 60 days, they're half off. In a similar vein, **Good–Byes** also sells designer duds and regular play clothes that show minimal wear on consignment from neighborhood parents. Clothing is from $5 per piece, and a good selection of shoes is $10–$30. Sizes up to 12.

Little O, 1 Bleecker St. (212-673-0858); Jane's Exchange, 207 Ave. A, near 13th St. (212-674-6268); Children's Resale, 303 E. 81st St. (212-734-8897); Good–Byes, 230 E. 78th St. (212-794-2301).

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Picks of the Week

Barneys New York Warehouse Sale continues with huge reductions on designer clothing and accessories for men, women, and children. Prices are 50 to 80 percent off. *255 W. 17th St. (212-450-8400); A.E., M.C., V., checks; Mon.–Fri. 10–9, Sat.–Sun. till 7; through 9/6.*

Karen Karch's sleek platinum, gold, and silver jewelry is sold at Barneys as well as at her own jewelry shop, PUSH—where

ALWAYS A DEAL

Make It All Work Out

IF YOUR LONG-STANDING DREAM OF taking action against your figure flaws has yet to see fruition, it's time to hire a personal trainer. And don't say you can't afford it: At **Workout Partners**' 3,000-square-foot Chelsea facility (a SoHo branch opens next month), everyone has a trainer—for only $20 an hour. Your trainer will have you run, climb, or bike on cardio machines, then stretch you out and supervise Nautilus and free-weight work. Take a free half-hour trial session; if you like it, mention *New York* Magazine, and you'll pay $150 for initiation (regularly $300). *208 W. 29th St., Suite 203 (212-564-6315).*

Photographs by Joe Scafuro.

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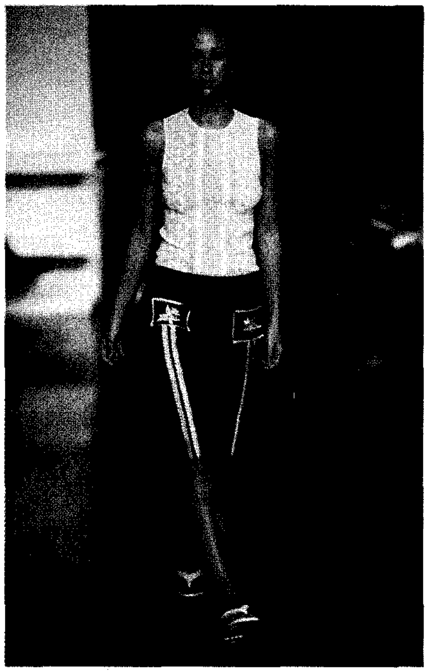
a bunch is now on sale for about 30 percent off: A jeweled necklace is $255, a 14-karat-gold cuff bracelet is $960, and platinum chains with diamond pendants are $2,375. *PUSH, 240 Mulberry St. (212-965-9699); A.E., M.C, V.; Mon.–Sat. noon–7, Sun. 1–6; 8/27–9/6.*

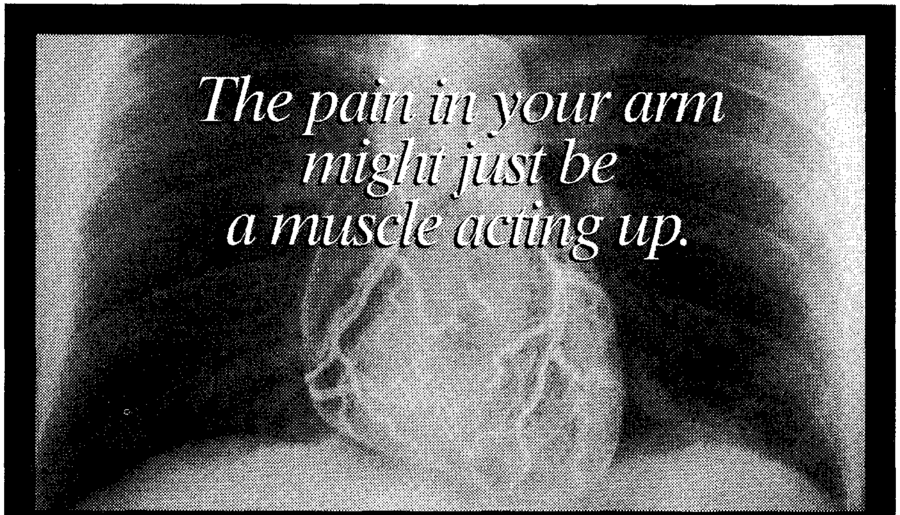
Vivienne Tam's boutique sale includes tons of samples and stock from her colorful spring-summer collection (pictured), like basic nylon-netting skirts and dresses, plus sheer printed tees and stretch "paper" separates. Prices are 30–60 percent off: from $60 for a netting skirt to $73 for a paper top to $301 for a beaded top. *99 Greene St. (212-966-2398); A.E., M.C., V.; Mon.–Fri. 11–7, Sat. 11:30–7:30, Sun. noon–7; 8/21–8/25.*



Chelsea Antiques Building is holding a twelve-floor sale, with most of its 100 dealers taking 20–50 percent off truckloads of antiques and collectibles (furniture, rugs, lamps, jewelry, pens, posters, toys, etc.). Popcorn and cotton candy will be served. *110 W. 25th St. (212-929-0909); A.E., M.C., V., checks, depending on the dealer; Mon.–Fri. 10–6, Sat.–Sun. 8:30–6; 8/23–9/6.*

Tuscan Square, the upmarket Italian-home-accessories shop, is taking 50–70 percent off all stock at its warehouse sale: Plates are $6–$19, painted glasses are $7–$13; coasters, chargers, and casseroles are $4–$18; kitchen and bath linens are $4–$29; and bath products are $1–$10 each. *127 Seventh Ave., near 18th St. (212-462-1000); A.E., M.C., V.; Mon.–Sun. 11–7; 8/23–9/4.* ■

Photograph courtesy of Vivienne Tam.



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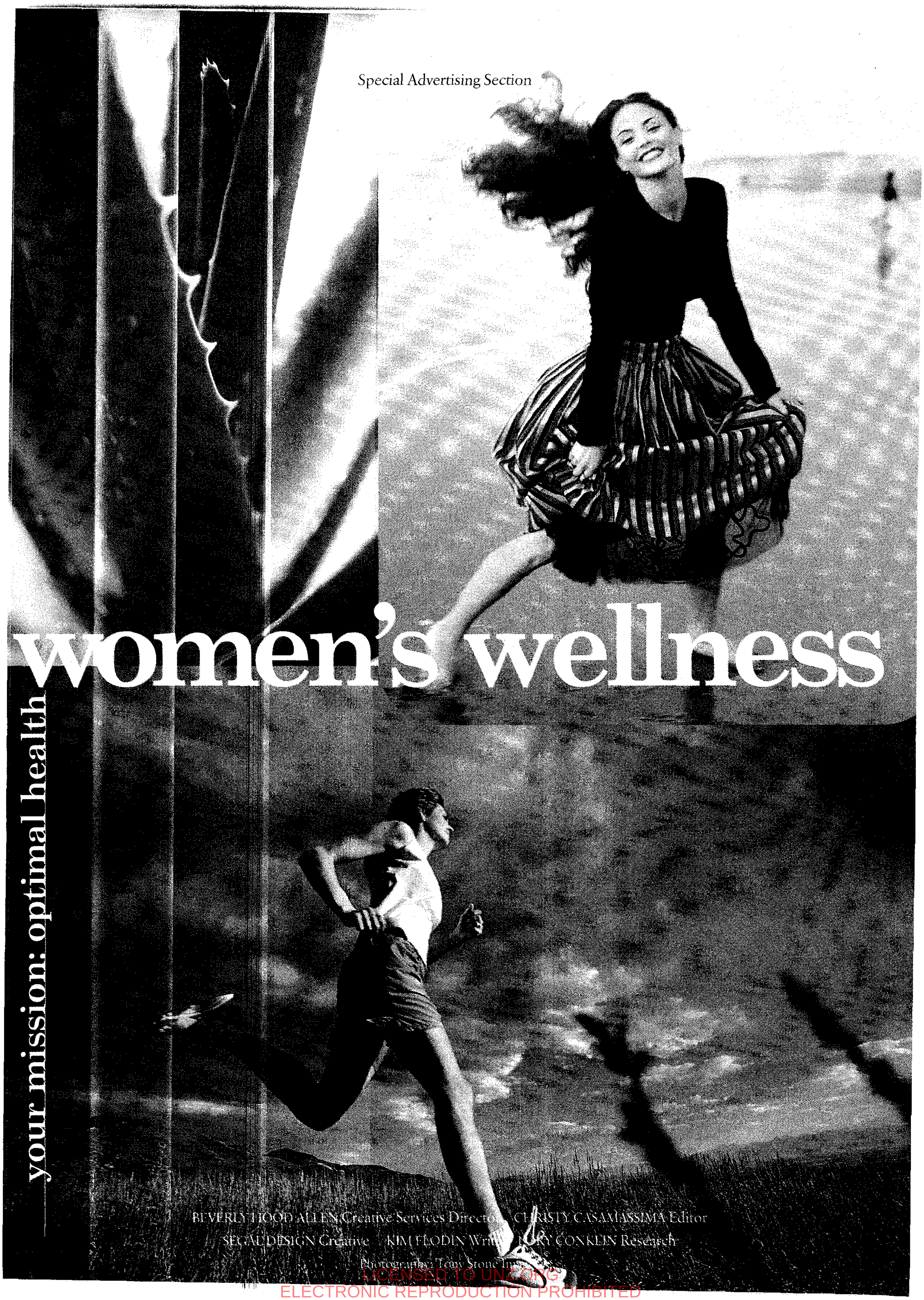

women's wellness

your mission: optimal health

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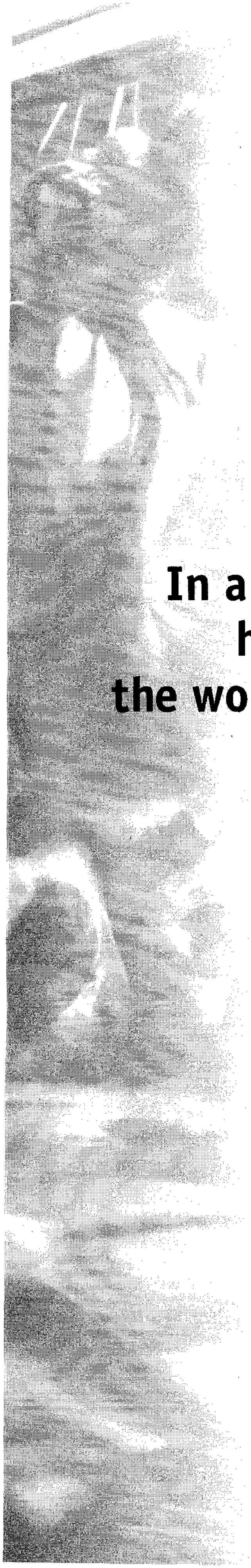

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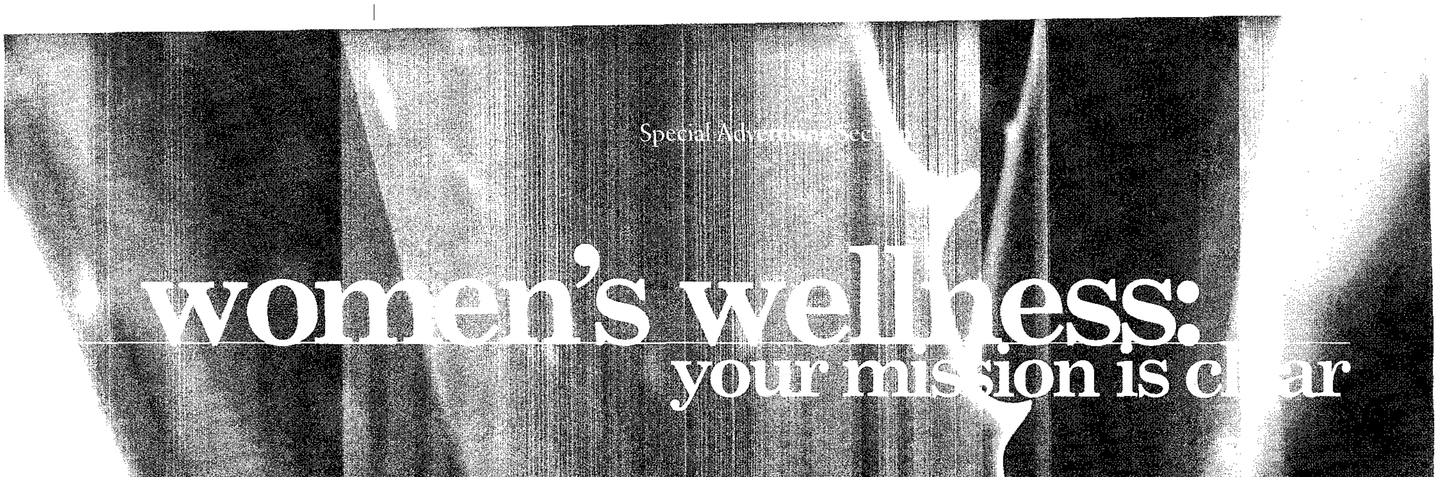


women's wellness:
your mission is clear

You can't be reduced [illegible] set of reproductive organs or a particular disease, but you must be savvy about your susceptibilities and your hidden risks.

You can't know all the answers, but you must be fearless about asking bold questions.

You should never settle for second best in anything or to anyone. Above all, strive to be healthy and whole.

a happier, healthier heart is just 10 steps away

"Healthcare professionals, in the past, may have overlooked that women are at risk for heart disease as well as men," says **Nieca Goldberg, M.D., Chief of the Women's Heart Program at the Lenox Hill Heart and Vascular Institute of New York.** "I remember in medical school, when we were taught the classic symptoms of a heart attack, the photo was of a middle-aged, white businessman clutching his chest."

Fortunately, research on women's heart disease increased in the last decade, boosting awareness in both the medical community and the general public. Raise your consciousness by following these top 10 heart-smart tips:

1. Reduce stress. Try regular workouts, relaxation techniques, and low-stress exercise like meditation or yoga.

2. Exercise. Regular exercise lowers your chance of heart disease as well as your risk of other contributing factors such as high blood pressure.

3. Eat well. A balanced diet, low in saturated fats leads to better cholesterol readings, a big factor in heart disease.

4. Assess bad habits. Modify consumption of unhealthful food, drink, drugs, etc.

5. Look to your family. You can't do much to change your genetic makeup, but if you and your physician know that you've inherited a risk, you can pay special attention to measures that do work.

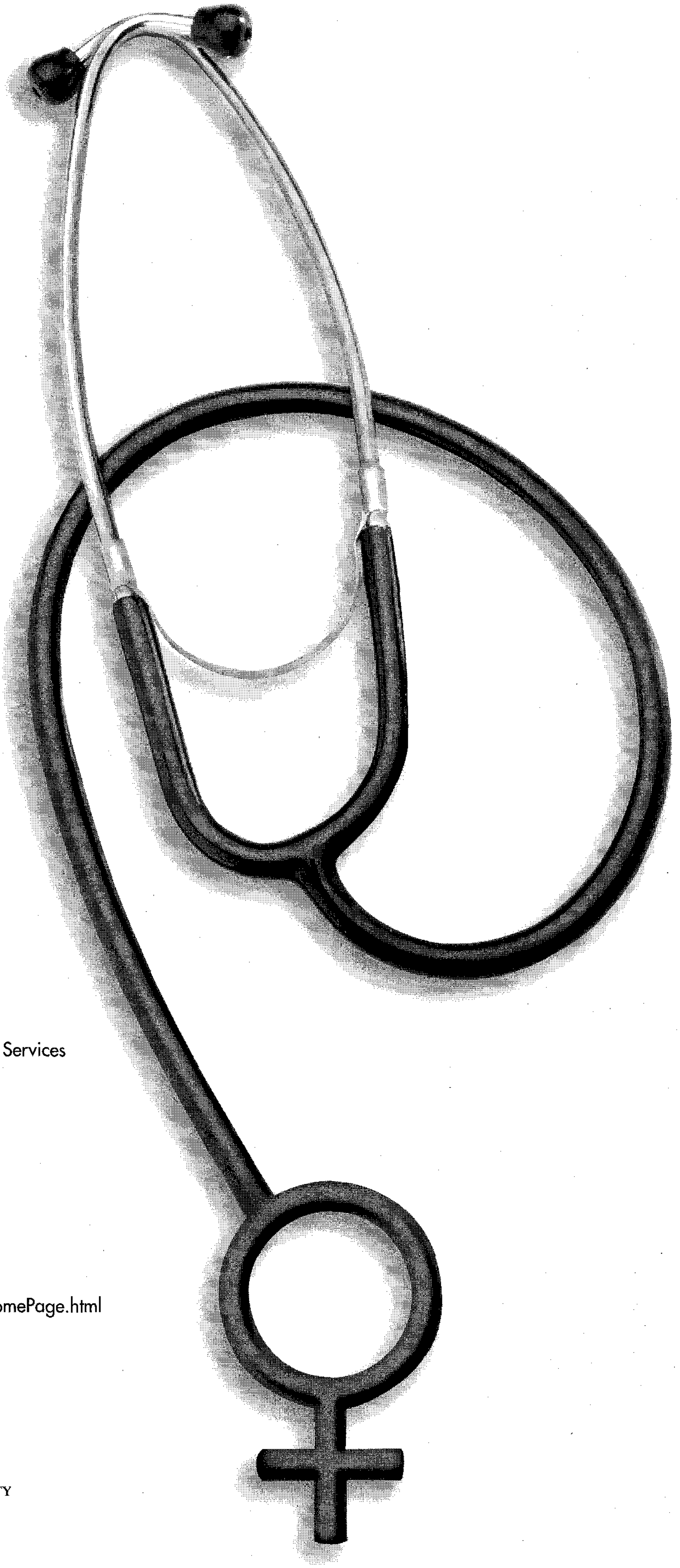
6. Check blood pressure regularly. Hard to know what comes first: Does a heart in the early stages of trouble present high blood pressure readings or does high blood pressure indicate a heart in trouble? Either way, if your pressure is heading up, get it checked.

7. Check your cholesterol regularly. In your 20s, start with a baseline screening. If it's normal, have it checked every five years. As you age into your 40s and beyond, your doctor may suggest a more regular schedule. Ask your physician what's right for you.

8. Consider your age. "The risk of heart disease increases with age, with the symptoms of heart attack more commonly occurring after menopause" says Dr. Goldberg. "Cardiovascular disease is the leading cause of death among men and women." Talk to your physician about steps you can take to counter the effect.

9. Get a baseline ECG. If you are totally asymptomatic, with low risk factors, a baseline can be done in your 40s. Your history (i.e., if you are diabetic) may suggest a baseline at an earlier age.

10. Manage your post-heart attack risk. If you have a heart attack or treatment for heart disease (a bypass, an angioplasty), consult a cardiac rehabilitation or women's heart program to learn about exercise, nutrition, and stress management. "Once you fix the plumbing, you don't want to plug it up again," warns Dr. Goldberg.



Women Doctors for Women Patients

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and NYU Japanese Obstetrics
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amazing advances in cardiac care

It's hard to imagine needing heart surgery, but if you should, there are new options. **Valavanur A. Subramanian, M.D., Director of Surgery at the Lenox Hill Heart and Vascular Institute of New York**, says that new techniques and equipment may eventually render the conventional open-heart surgery of just five years ago obsolete.

The top four miracles, according to Dr. Subramanian, include:

— ***Minimally invasive heart surgery.*** In 1994, Dr. Subramanian introduced a technique that allowed a bypass to be performed via a small incision just under the nipple. Other small incisions below the sternum have since been devised to approach the bottom and front of the heart in a minimally invasive way. "This allows many patients to receive the benefits of open-heart surgery without being subjected to the risks," says Dr. Subramanian.

— ***The mechanical stabilizer, which was introduced in 1996.*** This instrument presses down on a small part of the heart to stabilize that area where work is being performed. "It's like holding one finger down, but letting the rest of the fingers move," explains Dr. Subramanian. The stabilizer allows doctors to avoid putting patients on a heart-lung machine, which necessitates the stopping of the entire heart.

— ***Robotic surgery, which is the very cutting edge of the cutting-edge techniques.*** A surgeon sits at a console with a three-dimensional image of the heart. He inserts through a port in the chest, an "endowrist," a mechanical device that operates with a wide range of movement. The surgeon operates another device with his actual fingers, transmitting the precise movements to the endowrist, which mimics the physician's hand. "Robotic procedures are in the clinical trial stage," says Dr. Subramanian. "But these techniques will dramatically extend our options." Currently, this surgery has been done by inserting the endowrist through the ribs, but Dr. Subramanian and his team plan to experiment with a transabdominal approach: "We'll inflate the belly and raise the chest wall," he explains.

Reflecting on the importance of these heart advances, Dr. Subramanian says: "Everything today is geared toward what society will be like in the new millennium. One thing is clear, our population will be older with a lower tolerance for the risks of open-heart surgery. We're developing flexibility in our options for treating them. Everyone else will benefit, too!"

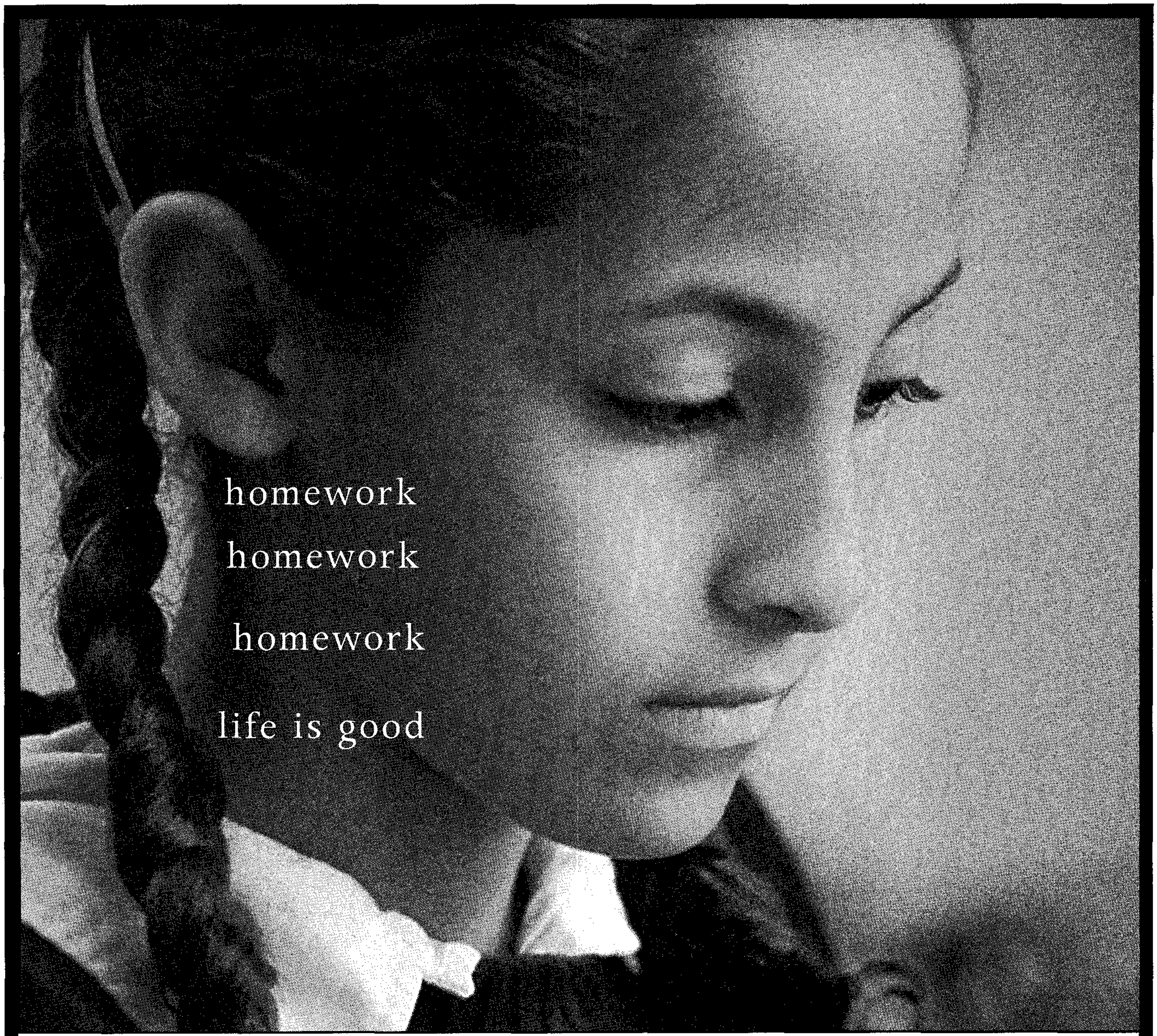
she who helps herself

a woman's wellness can be a matter of taking matters into her own hands

— Only one in four of the 2.5 million Americans who stutter are women, yet they make up half of those seeking help. Of those women who turn to **The National Center for Stuttering**, about one third is African-American. Ten years ago, **Martin F. Schwartz, M.D., Executive Director**, saw virtually no women of color there.

— "Women are more prone to 'stage fright' than men, yet they are more willing to do something about it," says **Natalie H. Rogers, M.S.W., President of TalkPower.** Sixty-five percent of her clientele are women. **TalkPower** runs weekend seminars designed to dramatically transform public speaking performance.

— Of the 300 non-science college graduates who enroll in **The Postbaccalaureate Premedical Program at Columbia University School of General Studies** to earn the required credits for medical school admissions, 65% are women. "I came a music teacher and I left a scientist," says one such student, according to **Thea Volpe, Ph.D., Director.**



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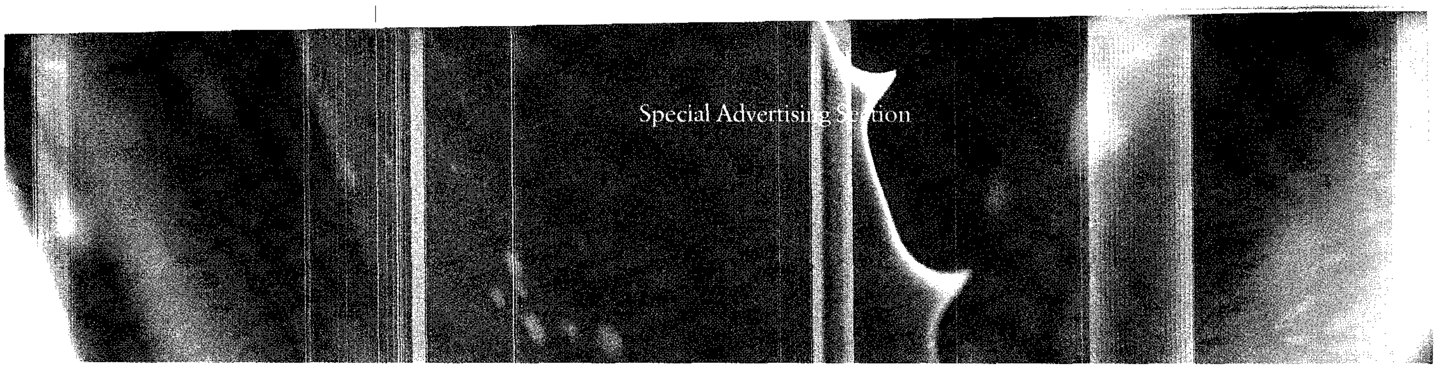


the facts, ma'am, just the facts: a primer on hormone replacement

As recent as the early 1990s there was a dearth of information on how hormone replacement therapy affected postmenopausal women's risk of cardiovascular disease. "There were lots of anecdotes that suggested that estrogen has a protective effect against heart disease, but data was only observational or retrospective," says **Jill Kalman, M.D., Director of the Heart Failure Program at Beth Israel Medical Center.** Recently that oversight has been addressed, primarily with two major studies from the past four years that have reached fascinating conclusions:

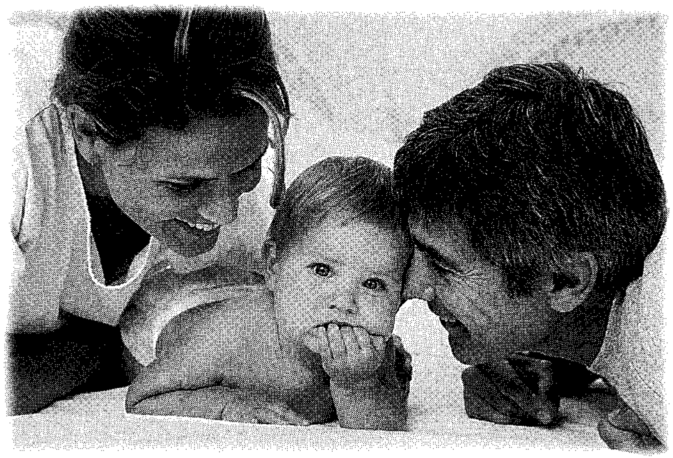
— ***The PEPI Study (Postmenopausal Estrogen-Progestin Intervention Trial)*** looked at the effect on lipid profile and cholesterol of different regimens of hormone replacement therapy (HRT). "Lipids and cholesterol profiles are important indicators of the risk for heart disease," explains Dr. Kalman. The study provided positive news: "Good" cholesterol (HDL) was higher and "bad" cholesterol (LDL) was lower among women using each of the hormonal therapies studied, although, the best was estrogen alone. The researchers pointed to two problems, however. Levels of triglycerides, fatty substances in the blood, were also increased among this group, which is not good for the heart. Also, therapies that use estrogen alone can only be prescribed for women who have had hysterectomies, because it is possible for estrogen alone to increase the risk of uterine cancer.

improved hormone replacement therapies are being introduced all the time.

— ***The HERS Trial (Heart and Estrogen-Progestin Replacement Study)*** took a good look at 2,500 postmenopausal women with heart disease on one standard HRT (estrogen and progestin), and studied the incidence of heart disease deaths over four years. The results? "Confusing," admits Dr. Kalman. "Overall there seemed to be no long-term difference between the women on HRT and the women on the placebo."

So what is the average postmenopausal woman to make of the research riddles? "These studies suggest that it's important for women to keep up healthy habits and not depend on HRT therapies alone to protect their hearts," explains Dr. Kalman. "There are many other reasons to be on HRT, such as osteoporosis prevention, or to alleviate menopausal symptoms. Women and their doctors need to look at the entire picture with all its factors before making a decision," she advises.

"As always, studies bring up more questions. Women should be assured that finally the questions are being asked and will hopefully be answered in elegantly designed studies that will conclude in the next five to 10 years," says Dr. Kalman. The best advice? Find a physician who is sensitive to all the issues around HRT and keeps up with the latest research advances and discoveries.



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Parents.

The North Shore-LIJ Health System Center for Human Reproduction is pleased to announce the completion of its brand new state-of-the-art facility.

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the cancer team: partners in care

"The strength of an integrated cancer program is that every aspect of care is housed together in a multidisciplinary environment," says Franco Muggia, M.D., Program Director of the **Rita J. and Stanley H. Kaplan Comprehensive Cancer Center at NYU Medical Center.** Here are the professionals that make up a cancer team:

- ***A medical oncologist*** is a doctor who specializes in cancer to oversee non-surgical treatments such as chemotherapy. Many cancer patients consider the medical oncologist the coordinator of their care.

- ***A surgical oncologist*** is a doctor who uses a surgical approach, usually the removal of tumors or affected organs. An essential part of the team is a gynecological oncologist who uses surgical means to approach the treatment of cervical, uterine, or ovarian cancer.

- ***A radiation oncologist*** is a doctor who uses radiation as the cancer weapon of choice, by itself or in combination with other treatments.

- ***Other specialists*** may lend their expertise. For instance, a dermatologist will help treat skin cancer, a pulmonologist will handle any complications resulting from lung cancer or its treatment.

- You may never meet the ***pathologist,*** the medical doctor who tests and provides invaluable clues to the rest of the team about the growth factors of any biopsied tumors, but this work is essential.

> **the integrated cancer team caters to most aspects of care in a central locale.**

- Thanks to the ***cancer researcher,*** new understandings on the genetic, molecular, and clinical levels are being forged every day. In the clinical setting, that is, working with patients, your own doctor may also be a researcher. Institutions with a commitment to cancer research have access to new treatments via clinical trials.

- Your ***pain management specialists*** may include anesthesiologists or pharmacological experts. You may meet them for consultation or they may advise your physicians behind the scenes.

- ***Physician assistants or nursing personnel*** often educate, advising you on how to care for yourself at home, or how to conduct monthly breast self-exams.

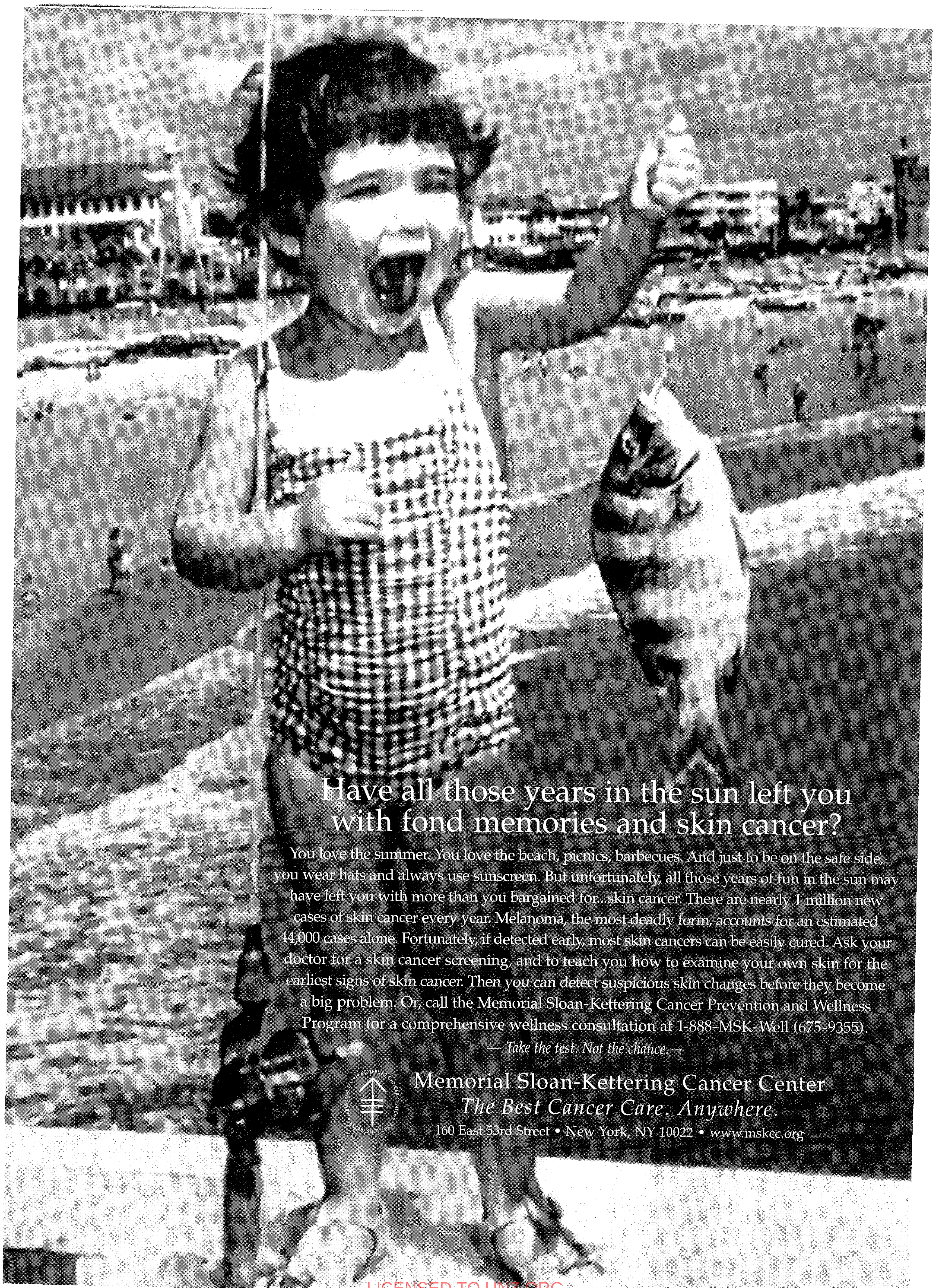
- ***Nurse clinicians,*** those who work directly with the patient, are dedicated professionals who assist the physicians and can provide some answers to your questions. Other nursing professionals include surgical nurses and research nurses.

- ***Social workers*** will refer you to community resources you may need, such as financial assistance, patient and family support groups, or mental health experts.

- ***You.*** An assertive, involved cancer patient is the most important member of all.

women's health series

The NYU Medical Center will sponsor a series of events in October dedicated to women's health. Activities and events will include cancer screenings and lectures open to the community.



Have all those years in the sun left you with fond memories and skin cancer?

You love the summer. You love the beach, picnics, barbecues. And just to be on the safe side, you wear hats and always use sunscreen. But unfortunately, all those years of fun in the sun may have left you with more than you bargained for...skin cancer. There are nearly 1 million new cases of skin cancer every year. Melanoma, the most deadly form, accounts for an estimated 44,000 cases alone. Fortunately, if detected early, most skin cancers can be easily cured. Ask your doctor for a skin cancer screening, and to teach you how to examine your own skin for the earliest signs of skin cancer. Then you can detect suspicious skin changes before they become a big problem. Or, call the Memorial Sloan-Kettering Cancer Prevention and Wellness Program for a comprehensive wellness consultation at 1-888-MSK-Well (675-9355).

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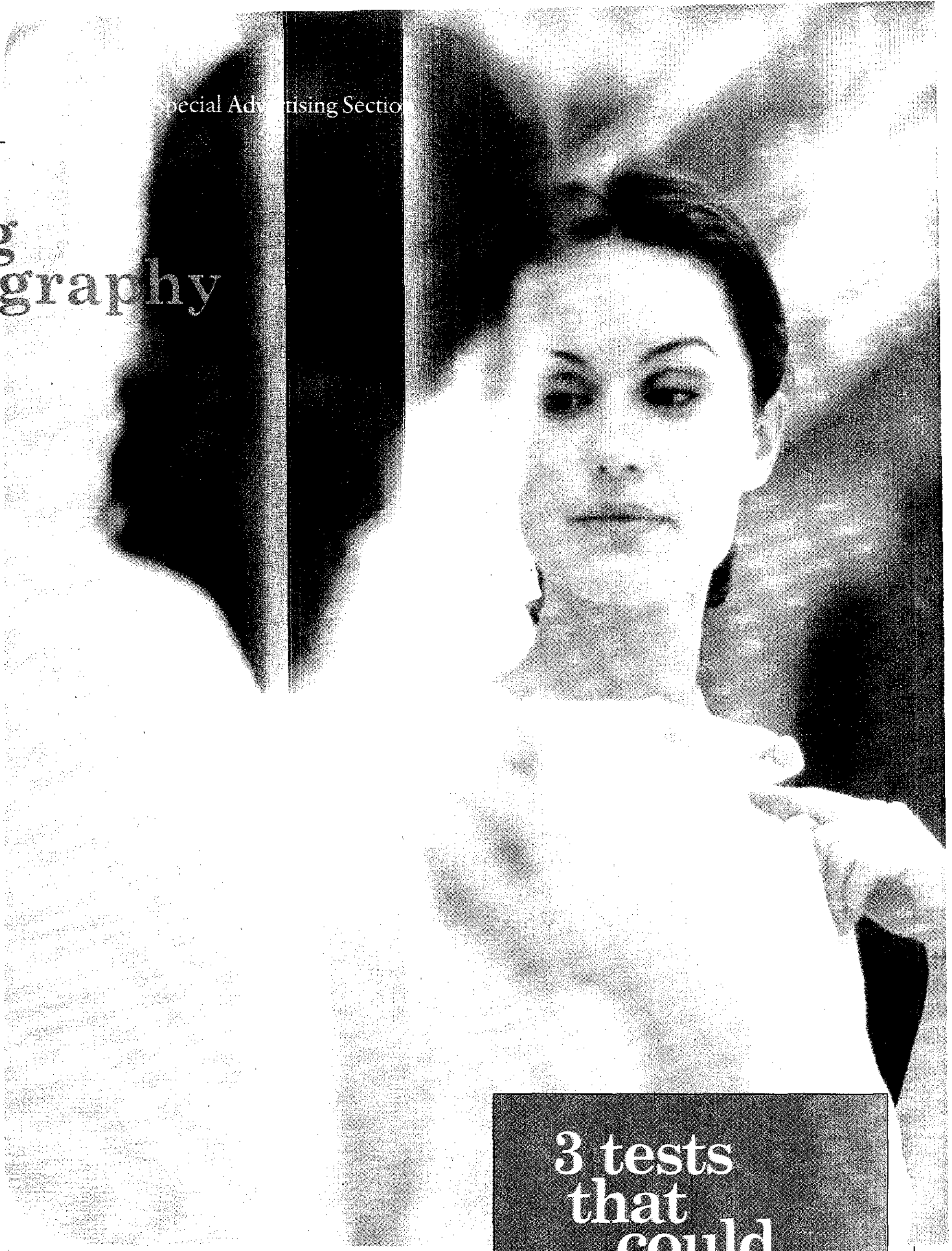
evaluating a mammography center



"It's very difficult to assess quality when you're deciding where to get a mammogram done," admits Michael A. Cohen, M.D., Medical Director of the **Memorial Sloan-Kettering Guttman Diagnostic Center.** "For lack of better measures, the more experienced the center and the more resources dedicated specifically to mammography, the more likely you are to get a highly accurate reading," he says.

Here are some factors to consider:

➛ Is the center MQSA-certified? According to the Mammography Quality Standards Act, all machines, mammographers, practices and technologists must meet certain specific standards every year. "Make certain that your center is certified. There are a few rogue groups out there and you should make sure yours isn't one of them," says Dr. Cohen.

➛ Does the center have mammographers, radiologists who are trained specifically in mammography?

➛ Is the mammographer on site? "Mammography done at one facility, which then sends films over to another place for reading is not necessarily bad, it just means that you may lose a sense of consistency," says Dr. Cohen.

➛ Does the center provide double readings? Studies have shown that when the same films are read independently by two different radiologists, cancer detection improves by 10 to 15%.

➛ Is computer-assisted detection available? There is one FDA-approved system that provides a computerized version of a second read, which is not quite as accurate as double reading, but is very close.

➛ Will you get a breast physical exam? "It's not mandatory that you do so when you get a mammogram, but it provides another level of screening," explains Dr. Cohen. "Ten to 15% of tumors that can be felt don't show up on mammography, which means additional views or imaging tests are necessary."

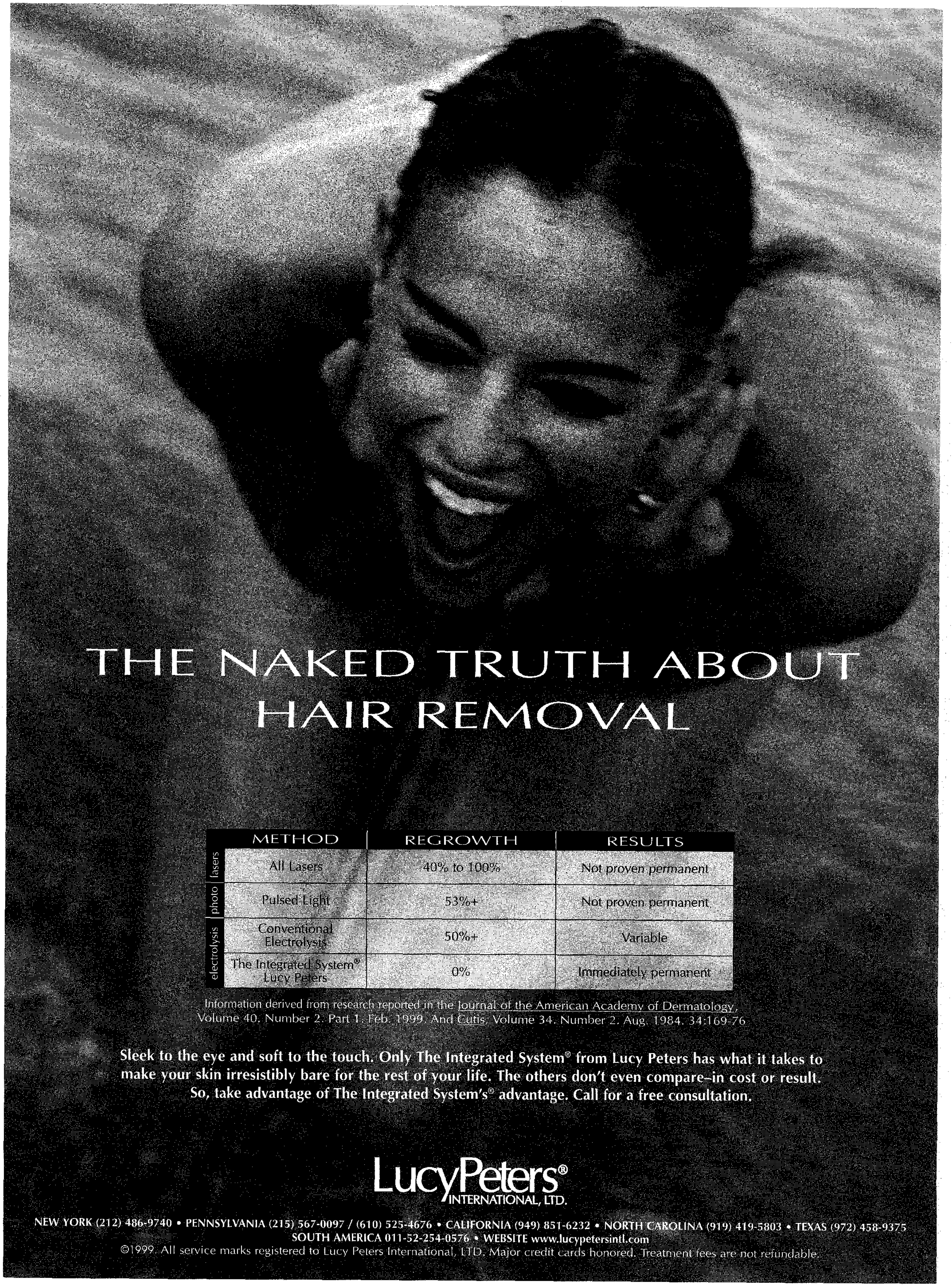
➛ Does the group provide patient education? Will they teach you how to self-examine your own breasts? Again, not a necessity, but an indicator of comprehensive care and a focus to fight breast cancer on all fronts.

3 tests that could save your life

1. **Self-Exam:** Every month, you should examine your own breasts for signs of lumps or any changes. Ask your healthcare practitioner for instructions on how to do so.

2. **Professional Exam:** A physician or nurse should examine your breasts annually.

3. **Mammogram:** All women should have an annual mammogram starting at age 40.



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electrolysis	Conventional Electrolysis	50%+	Variable
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Information derived from research reported in the Journal of the American Academy of Dermatology, Volume 40, Number 2, Part 1, Feb. 1999. And Cutis, Volume 34, Number 2, Aug. 1984, 34:169-76

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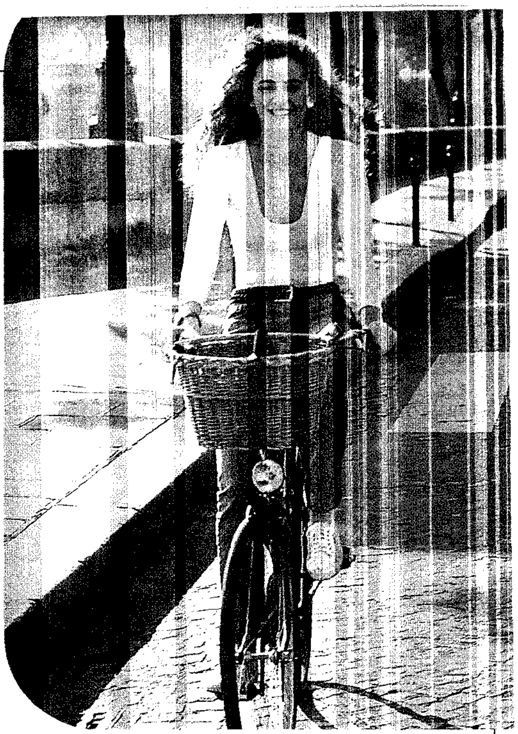
fight osteoporosis at any age



It's like money in the bank. During your youth, your body strives to build up dense bones, so that when menopause hits and your bones start to weaken, you have enough bone mass reserved to afford the loss. Osteoporosis, the condition when bones become fragile and brittle, is not just a disease of old age; it's actually something for all women to think about.

"At every age, a woman can take steps to prevent and/or treat osteoporosis," says **Theresa Galsworthy, R.N., Director of the Osteoporosis Center at the Hospital for Special Surgery,** which sees 3,500 patients a year and offers a comprehensive range of services.

Your bones reach a peak density around age 35. After that, you can take measures to slow down the "withdrawals" from your "bone account." To help preserve bone, follow this age-by-age guide:

20s and 30s

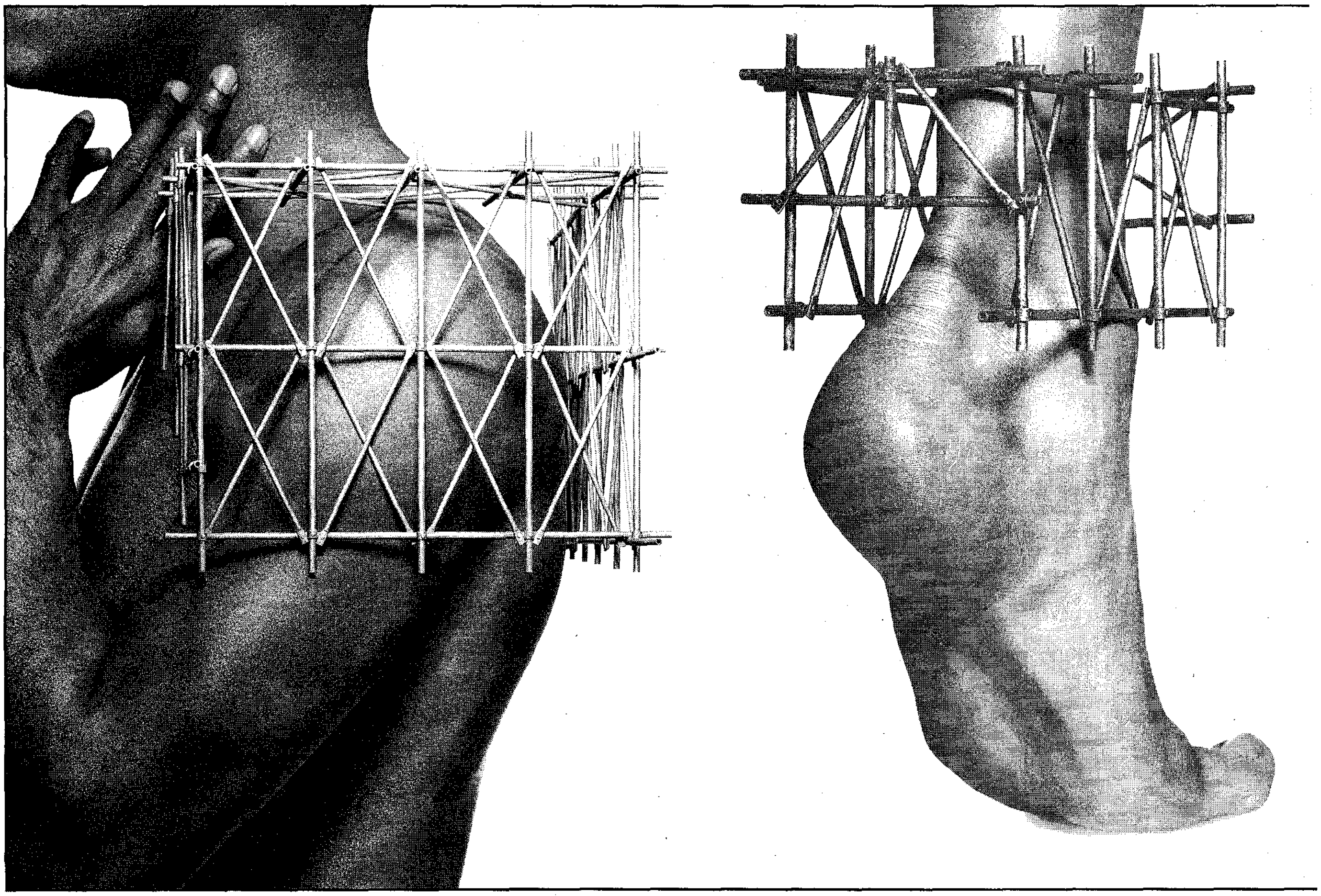
- Eat a well-balanced diet that includes 1,200 mg of calcium and 400 units of vitamin D a day from natural sources or supplements.
- Avoid dropping to very thin weights.
- Monitor excessive behaviors.
- Work out regularly and moderately, making sure to include weight-bearing and strengthening exercises.

40s

- Continue or begin incorporating good eating (with calcium and vitamin D) and exercise habits.
- Once your menstrual cycle starts changing (usually in the late 40s), go for a baseline bone density test.

50s

- When you reach menopause (average age of 51), discuss with your doctor the possible benefits of hormone replacement therapy (HRT) and other options, which can help prevent osteoporosis.
- Continue optimal calcium intake (unless you're on HRT) and get 400 units of vitamin D daily.



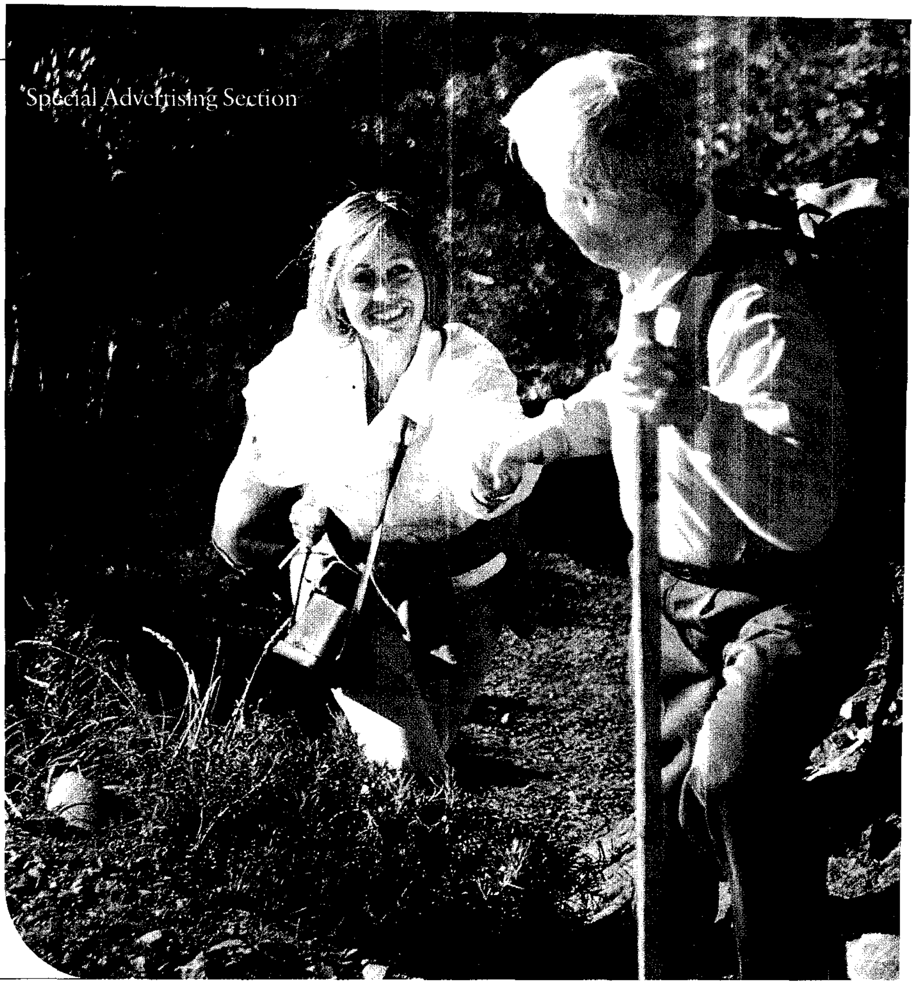
- Be sure to request a bone density test approximately every two years. Whatever your results, remember, "We have good solutions for osteoporosis now and every promise of even better treatments in the future," notes Galsworthy.

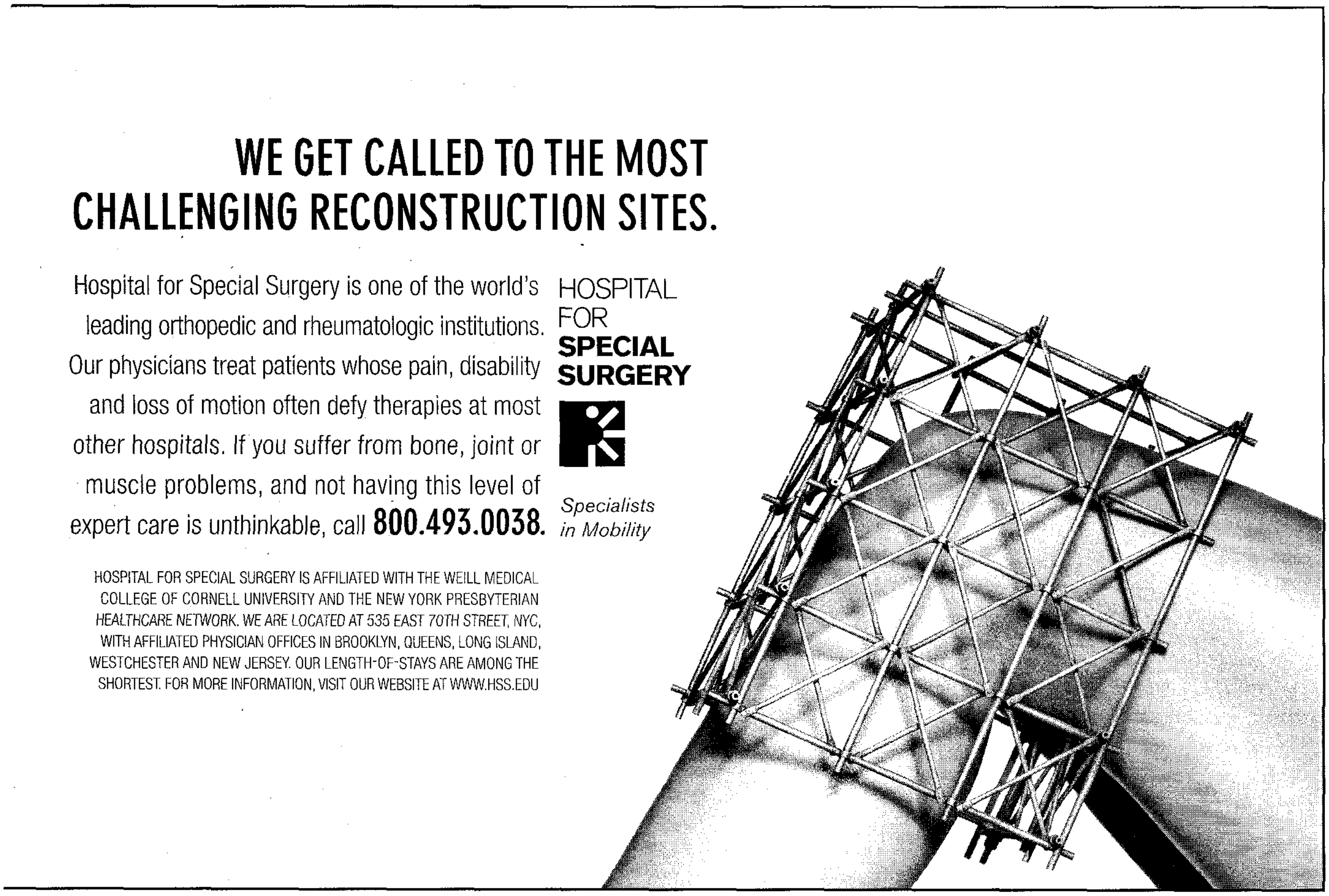
60s

- Review medical options and treatments. "New studies are always reassessing the guidelines for treatments at various ages," states Galsworthy.
- Increase your daily vitamin D intake to 800 units and maintain optimal calcium intake.

70s and beyond

- If you have not begun to exercise, it is never too late to start; ask your physician for sound guidelines. Consider adding Tai Chi to your routine to improve balance, which will help you avoid serious falls. "Good habits can add life to your years, as well as years to your life!" says Galsworthy.





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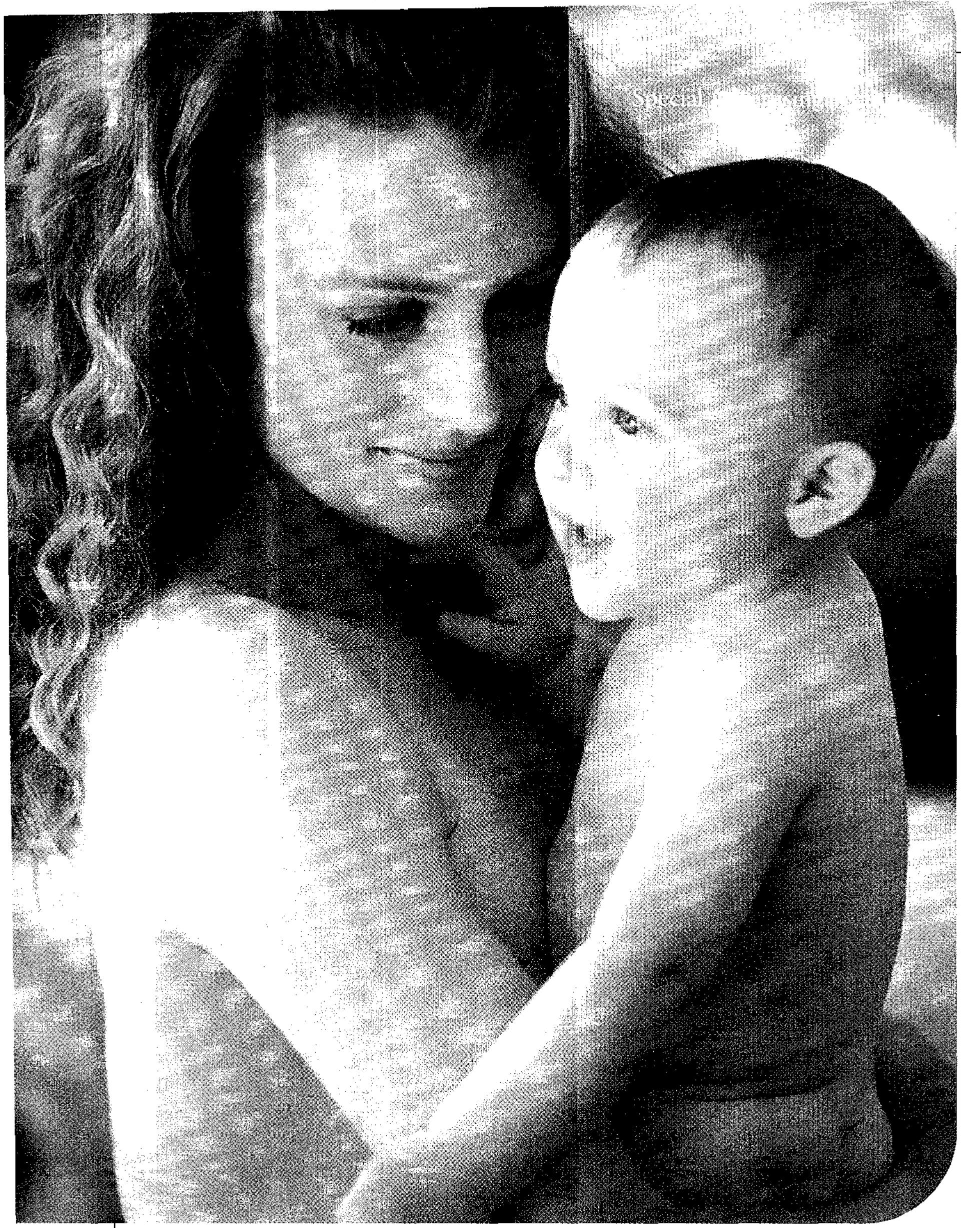

pregancy pampering

A welcome pregnancy or baby shower gift for a friend (or you!) is a day at the spa. **Lia Schorr Skin Care Salon** pampers expectant moms with cleansing facials, seaweed facials, pedicures, and manicures with paraffin, and body waxing. Schorr and her staff are experts at handling expectant moms with special care at this delicate time. “We know the services they’ll love and which are unadvisable during pregnancy,” explains Schorr.

oooh, baby!

If you’re having a baby and want to know how to assess a hospital, think more, not less. When it comes to delivering babies, you want a healthcare network that can handle any scenario, according to the experts at the **North Shore-Long Island Jewish Health System,** which encompasses 13 hospitals that provide a broad range of delivery settings and expertise. Within that system, Long Island Jewish Hospital in New Hyde Park and North Shore University in Manhasset deliver more babies than anywhere else in New York State.

It’s important to be comfortable with both your obstetrician and the hospital where you will give birth. A maternity tour is a good way to become familiar with the hospitals available to you through your obstetrician’s affiliations. When evaluating the hospital and its larger system, use this checklist as a guide:

- If you or your baby have a problem, do you have access to obstetricians and pediatricians experienced in high-risk pregnancies? Are there perinatologists and neonatologists available? Are there accommodations for you to be hospitalized before the delivery if necessary?
- Is a full range of intensive and emergency services available should you need such care before, during, or after the delivery?
- Does the hospital’s system have comprehensive experience in handling sick or premature infants? Is there access to a neonatal intensive care unit, staffed with neonatologists providing care around the clock?
- Once you’ve delivered your baby, can you depend on the hospital’s network to provide you with a full range of care and access to specialists?

expectant moms should try to find an all-encompassing heathcare network that can handle any scenario.

- If a warm, non-invasive birthing experience is important to you, ask if there are home-like settings such as birthing rooms or labor-delivery-recovery rooms. Can you have family and friends with you during labor and delivery? Can you room in with your baby and does the hospital encourage breastfeeding? Do siblings have special visiting hours? How about grandparents?

Experts emphasize that most deliveries are completed without complications for the mother or the new baby. Familes who choose the North Shore-Long Island Jewish Health System have a variety of settings in which to share the birth experience. That results in thousands of happy families each year.

diagnosing and treating infertility

The pain of infertility is allayed by only one thing short of a baby – information. Sorting through the facts goes a long way in choosing the right course of action. The first way to approach the topic? Look at the two sides to every infertility problem – cause and treatment.

age and its impact

"Women are born with all their eggs," says **Paul A. Bergh, M.D., Director of The Institute for Reproductive Medicine and Science of Saint Barnabas,** in Livingston, New Jersey. Fertility begins to gradually lessen after age 30, drops at a more accelerated rate after 35, and even more rapidly after 40. "A woman in her early 40s has less eggs and what are left are not fresh," explains Dr. Bergh.

Experts theorize that this natural ceiling spares an aging body from the demands of pregnancy. It may just be evolution's way of insuring that women will live long enough to raise their children. Whatever the reason, for the majority of women, it's more difficult getting pregnant beyond age 43.

That doesn't mean age is infertility's only factor. Other factors include:

- Sexual intercourse at the wrong times, remedied by counseling and education.
- Disorders of the ovulation cycle, treated with medication.
- The "male factor," usually low or no sperm, treated with insemination or with IVF.
- Anatomical disorders, such as blocked tubes, scar tissue, fibroids or cysts, often treated surgically or with IVF.

ivf—the fuss & facts

The above techniques point to a common misconception. "Many couples confuse fertility treatments with in vitro

the fibroid factor

If you have systematic uterine fibroid tumors and wish to avoid major abdominal surgery, minimally invasive techniques are available to help solve your problem while avoiding hysterectomy. Myolysis is an endoscopic technique that uses electric needles to destroy the tumor's blood flow. **Herbert A. Goldfarb, M.D., Assistant Clinical Professor of Obstetrics and Gynecology at NYU School of Medicine,** also uses innovative techniques to perform myomectomy, including the newest, LAVM, laparoscopic assisted vaginal myomectomy. *"Both are minimally invasive and effective,"* says Dr. Goldfarb.

Where do I find a doctor who will take the time to listen to me? How can I make my health a priority when my life is so busy? Is this just "part of getting older?" How come it feels like my doctor doesn't pay attention?

YOU SHOULDN'T HAVE TO ASK THESE QUESTIONS...

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fertilization," says **Richard V. Grazi, M.D., Director of Brooklyn IVF, the Program for Assisted Reproduction at Maimonides Medical Center.** "In fact, more than 80 percent can be helped using other methods."

Which is why it's important to keep things in perspective. "Knowing an infertility center's IVF success rate has limited value," says Dr. Grazi, "because IVF success rates are dependent on each center's utilization of IVF. It does not speak to the majority of patients who are treated with non in vitro techniques. "In fact, the center with the lower IVF success rates still may send more patients away pregnant," he points out. The American Society for Reproductive Medicine cautions people against using any published IVF statistics for comparative purposes. The right question to ask instead? What percentage of couples who come to this clinic with a specific diagnosis of infertility become pregnant through any means? Remember, the more clear information you have, the more likely that you'll be reflected in those happy statistics.

living and coping with multiple sclerosis

Multiple Sclerosis affects 350,000 people in this country, women twice as often as men. "MS is the most common chronic cause of neurologic disability in those aged 20 to 50," says **Herman J. Weinreb, M.D., Chief of Neurosciences at Hospital for Joint Diseases.**

MS is thought to occur when the body, triggered by viruses, attacks its own nervous system. About 25 percent experience relapses of dysfunction (limb numbness, spasticity, loss of vision in an eye). Half the MS population will have their symptoms slowly get worse.

ms affects women twice as often as men. early diagnosis and treatment are key.

While there is no cure yet, early diagnosis and aggressive treatment may be critical to limiting disability. Medications include those that affect the immune system and others that slow down the disease's progression.

One of the biggest advances is a better understanding of symptom management. "It's important for a patient to use available resources to improve the quality of her life, which is not significantly reduced," says Dr. Weinreb. A few helpful strategies include:

— Combating depression with medications. Doctors believe MS physically alters mood.

— Fighting fatigue and pain with medication and clinical care.

— Coping with bladder, bowel, and sexual dysfunction with drugs and counseling.

— Preventing osteoporosis with nutrition, special exercises, smoking cessation, and a regimen of routine screenings. "Women with MS are prone to this bone-weakening disease at early ages," says Dr. Weinreb.

— Making the environment safer and easier to navigate with occupational therapy techniques and adaptive aids such as grab bars in the bathroom.

"A diagnosis of MS can be devastating," says Dr. Weinreb. "But, more than ever, we have treatment options and new ways to teach patients to deal with the disease's limitations. Now, more than ever before, we have hope.

choosing the right doctor

You're new to the city, to your insurance plan, or to your company. Or you're just plain fed up with your doctor's bedside manner. Whatever the reason, you're in the market for a new one. "The worst way to go about choosing a physician is to pick a name out of an HMO directory," says **Iffath Hoskins, M.D., Chief of Obstetrics/Gynecology at NYU Downtown Hospital.**

Sometimes it's easier said than done, however, when you have to stay within your plan. "Ten years ago that limit was difficult," admits Dr. Hoskins. "But now so many physicians are on so many plans, it's worth first asking around to get some recommendations, and then cross-reference your plan."

Where to begin?

— Ask everyone you know. Friends, relatives, colleagues. If you like a doctor who's warm and chatty, mention this. If you prefer one who is strictly business, note that instead.

— Pick a hospital that you admire or that is convenient to you and call its physician referral for a starter list.

— Check with your church, corporation, or other large groups you belong to; they may provide a formal or informal list of recommendations.

— If you have a particular health concern or condition, ask an affiliated association such as the American Diabetic Association for its recommendations.

— When you've narrowed your list to some doctors that have good "buzz," and who are included in your plan, call each and arrange mini phone interviews. "Many good doctors welcome this approach," says Dr. Hoskins. If you're due for a checkup, making this first appointment with your top contender is another way to see if you've found your perfect match.

Special Advertising Section

the woman in the mirror

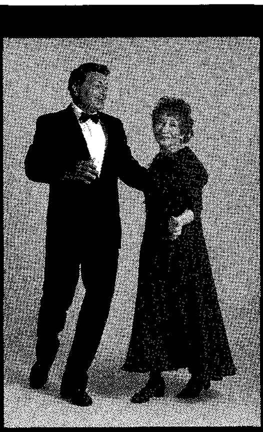
Plastic surgery – whether to correct an aesthetic or congenital abnormality or to forestall the signs of aging – is a personal decision. For those exploring the possibility, there is a whole world of options to consider.

Mark A. Erlich, M.D., Director of Profiles & Contours is noticing a trend. He sees women coming in for corrective procedures at an earlier age. "It's almost taking preventive steps, which makes a lot of sense," says Dr. Erlich. "Women today want to hold on to their youth. In the past, people waited until they really needed improvements. That only results in extensive procedures, long recovery times, and less natural results."

At any age, the nature of face-lifts is changing. One innovative technique is the mid face-lift, says **Jeffrey R. Fischman, M.D., Director of Constructive Surgery Center.** "By making small incisions inside the mouth and right above the ear, you really do lift the face instead of simply stretching it." This relatively new approach has become Dr. Fischman's standard.

What face-lifts don't address, however, are droopy necks. "Research in aging has shown what most plastic surgeons already know: A saggy neck is one of the first signs of aging," says **Vincent C. Giampapa, M.D., Director of Plastic Surgery Center Internationale,** who specializes in procedures designed to bring your jaw line back in line. Dr. Giampapa also has noticed another change. "Women are learning to be more selective, to look closely at exactly what bothers them and to address just those areas," he says.

Sculptor and plastic surgeon, **Stanley Taub, M.D.,** says that many women regard their breasts as one of those prime areas of attention.



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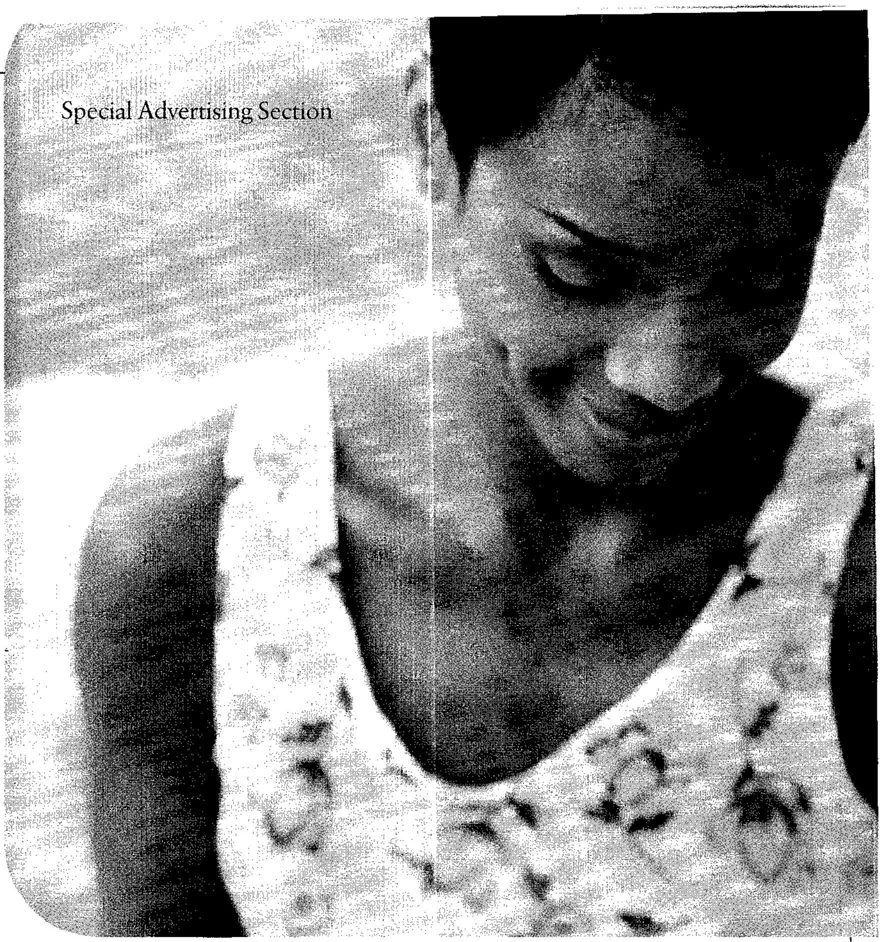

Perhaps due to current beauty standards, Dr. Taub (whose outdoor sculpture SoHo Muse, standing on a Roman column, can be seen at West Broadway and Houston) reports that lately he is performing more breast augmentation, lifts, and implants than breast reductions.

But there are still those who want to go for the full works! **George Lefkovits, M.D.,** a Board Certified plastic surgeon in private practice, often works with patients who are seeking total body contouring. "For instance, a woman may be small on top, but with large hips and thighs. It's not uncommon to perform liposuction and to do breast augmentation and lifting at same time. Sometimes if you operate on one part of the body you need to consider where your body will need balance elsewhere," he adds.

looking good!

when it comes to looking and feeling great, skin care, exercise, cosmetic surgery, and hair replacement are all options.

That old adage is true: When you look good, you feel good! Wherever you want to see improvement in your appearance, there are non-surgical alternatives to try.

A full mane of hair

For those who want great looking hair, a new invention has been perfected at **DonCosa Images**, which pioneered the Microdot™ Processes. Hair on Hair™ involves no sewing and uses protein-based compounds on the root of the existing hair to make strands thicker, fuller, and longer.

At the **International Hair Salon**, owners Carmine and Angelo Pisacreta seek to "fashionize" the hair replacement industry. Offering a whole range of hair replacement methods, the Pisacreta's salon is known as much for its luxurious salon environment as it is for its excellent quality, including hair extensions, hair weaving/bonding, volumizing, as well as scalp treatments.

Le Metric has just launched its Website (www.lemetric.com), which has gathered information on the causes of hair loss and the alternatives to treating it. "Hair loss in women is finally out of the closet," says Elline Surianello, President, and a client herself.

Dino Dondiego, President of **Sequence** has pioneered his own form of hair addition, called Hair Blending.™ "We add hair in, so finely and so evenly, that it becomes one with your existing hair," explains Mr. Dondiego. "You can steer your hair in lots of different directions: different highlights, tones, or textures."

baby your skin

New York City may be hard on your skin, but it's also a mecca for salons and services designed to pamper your skin back to health and beauty. **Dyanna Salon**, known for body waxing, body wraps, facials and hair removal, also offers massage therapy to reduce the appearance of cellulite. They call it Silk Light™ and a special machine electronically massages your cares and those bumps away!

The experts at **Jacques Dessange Hair Salon & Day Spa** (and the clients) swear by their new-age energy body clay treatments. Consisting of body exfoliation and application of clays enriched with essential oils and based on the Chinese philosophy of the Yin and Yang, the technicians combine the treatment with an energetic drainage massage.

If you've just had a baby, one of the only treatments that you can safely enjoy even days after birth is ENDERMOLOGIE.® Available at **Skin & Body Care, Inc.**, ENDERMOLOGIE® is a lymphatic drainage of the body that works wonders on postpartum stretch marks and fluid retention. Just arrived, the New Year 2000, latest technology, cellulite buster machine. With a patented technique from France, results are warranted!

Special Advertising Section

For women whose primary "skin" complaint is the look of unsightly veins, help can be found at the **Vein Treatment Center.** "There are new approaches to the treatment of varicose veins and spider veins that allow patients to achieve excellent cosmetic results without surgery," says Robert Min, M.D., an interventional radiologist and Clinical Director of the Center.

the perfect match

One of the best ways to choose a plastic surgeon is to see the work he's done. But, how are you going to find a list of former patients to preview? **Denise Thomas, cosmetic surgery consultant,** not only seeks to match you with the right surgeon for your needs, she also will introduce you to patients of that surgeon so you can take a good look at the beautiful results!

exercise and beauty

If you're in search of an exercise program that will tighten and tone your body from the inside out, head to **Callanetics Studios of Manhattan.** "You leverage gravity and your body's weight, hence your body is your machine," says Ruth Jeffries, owner of the certified Callanetics facility. One benefit of the Callanetics system is that it is largely injury-free. That can't be said about a lot of other sports.

Dancers from *Cats*, marathon runners, and actresses have all turned to **Madison Avenue Spine and Sports Medicine (MASS)** for their expertise in acupuncture, medical massage, and a wide range of physical therapy options – all under the supervision of a medical doctor.

dare to go bare

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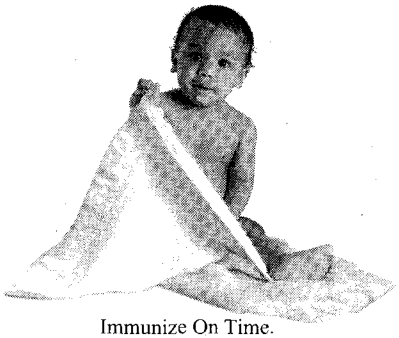

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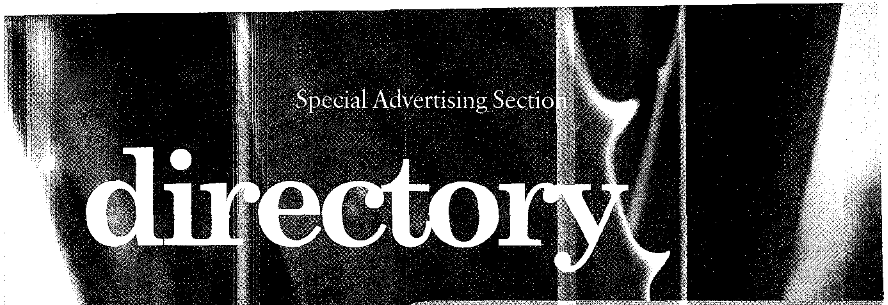

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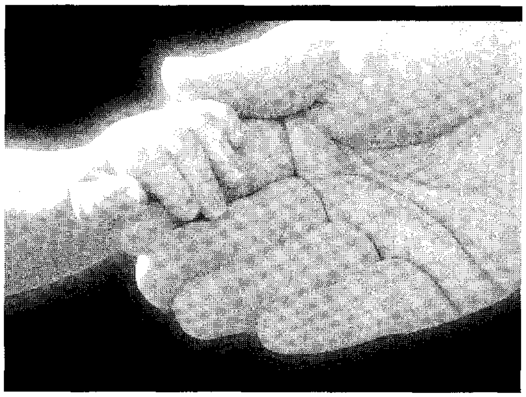

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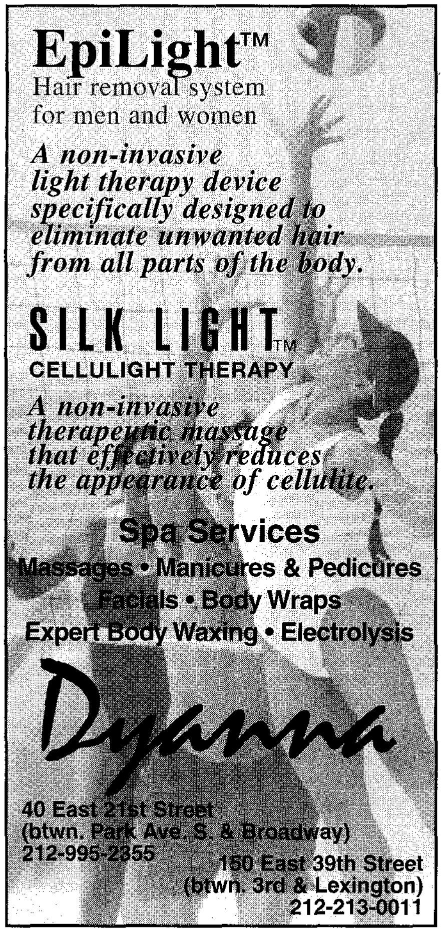

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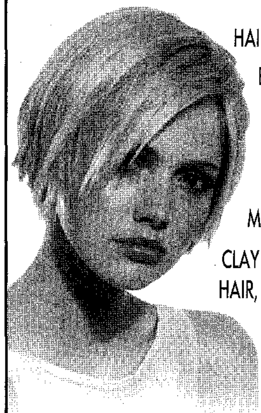

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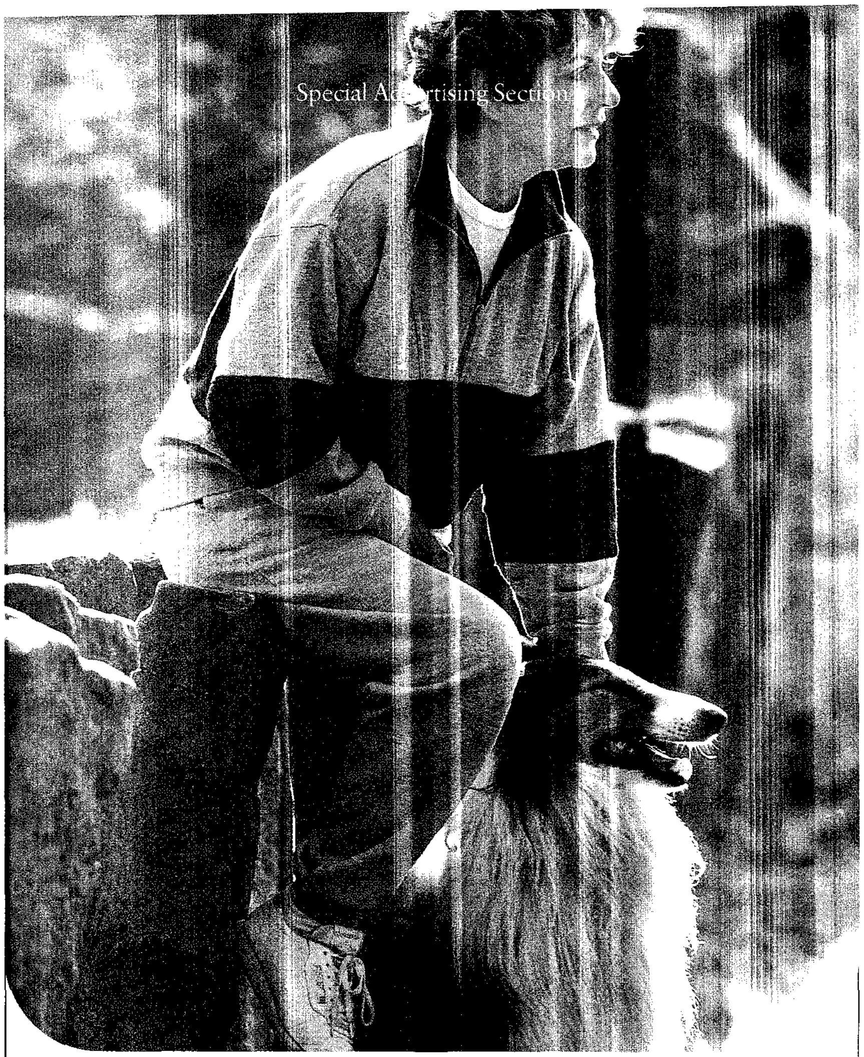

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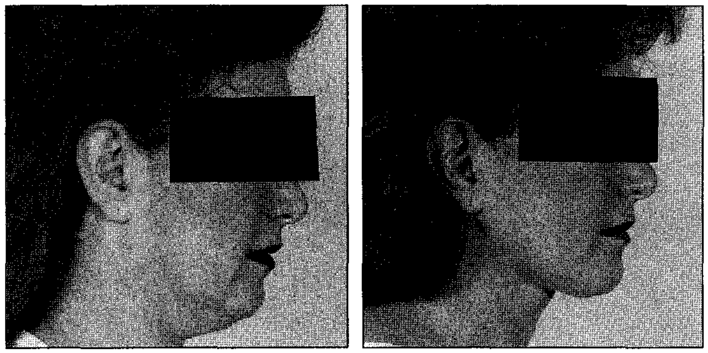

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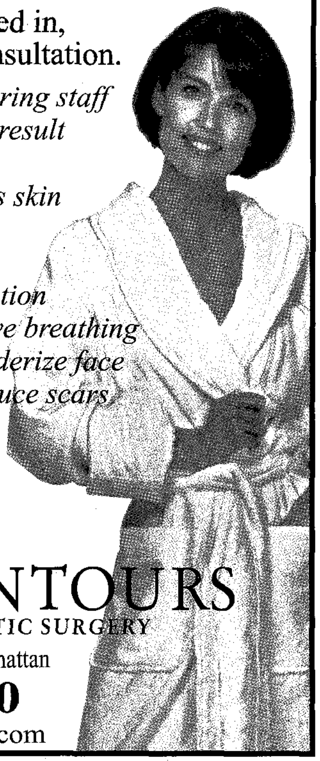

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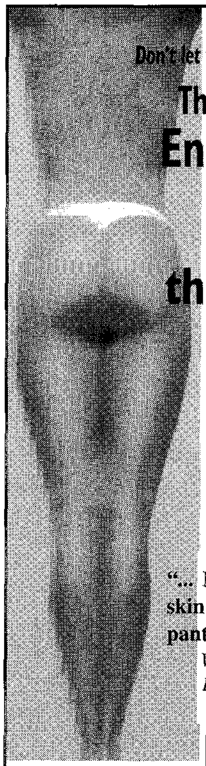

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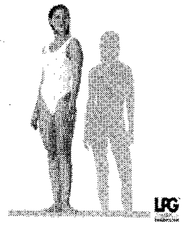

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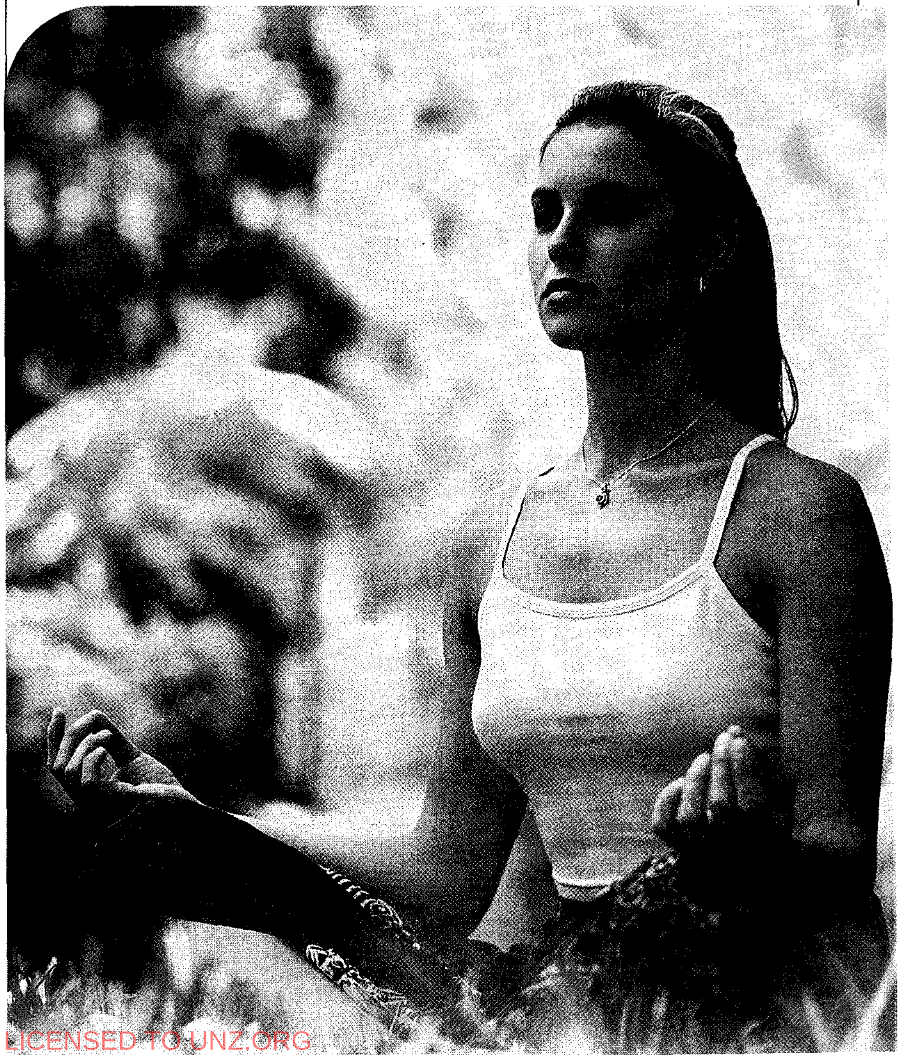

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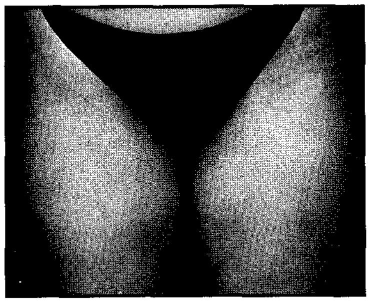

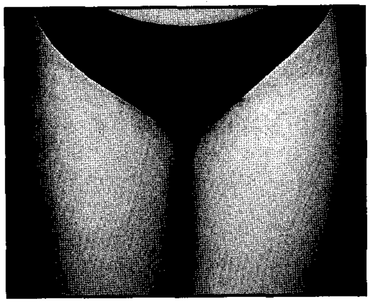

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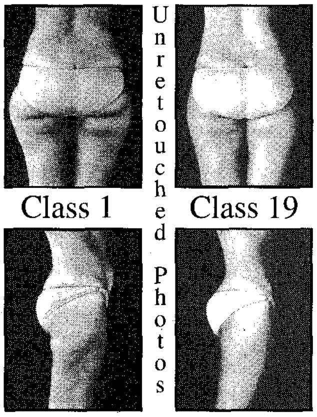

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Taken for Granted

Hugh Grant falls for a Mafia princess, and once again he's in trouble—not because he's Mickey Blue Eyes but because he's just Hugh Grant.

Love, *omertà,* and obey: Hugh Grant and Jeanne Tripplehorn in *Mickey Blue Eyes.*

HUGH GRANT WAS THE CO-STAR OF *NOTTING HILL,* but rightly or wrongly, its commercial success was attributed almost solely to Julia Roberts. If his new film, **Mickey Blue Eyes**, turns out to be boffo, there will be no one else to credit; his co-stars, after all, are Jeanne Tripplehorn and James Caan, names unlikely to cause a box-office stampede. Given what passes for funny these days, *Mickey Blue Eyes* probably *will* be a hit, which means we're in for a lot more of Hugh Grant's effetely charming tic shtick.

Grant's ascension as a leading man may have something to do with the plenitude of slobs onscreen these days. Between the youth-pic gross-out gang and the Sean Penn–Nicolas Cage misfit generation, there aren't many romantic leads in the movies anymore who seem to know the difference between a salad fork and a dinner fork—or whether to use a fork at all. Grant is popular, I think, because his mannerisms are all about *manners.* Trying to keep up the proper front in a world inhabited by the unruly, he's forever flustered.

Although he's careful not to play the snob, there's an element of snobbery, or at least connoisseurship, in the American audience's embrace of Grant. For one thing, he has that Oxbridge diction that sets him apart from Hollywood's other leading men. You can actually make out what he's saying. We have a weakness for royalty, for good breeding, and Grant, stammering and self-effacing, allows us to keep our self-respect by making fun of the very thing that draws us to him. He's like a fubsier David Niven, or, at his most clownish, a spiffier Stan Laurel. He's fun to watch in limited doses, but his act is so one-note that his performances blend into one another. From *Four Weddings and a Funeral* to *Nine Months* to *Notting Hill* to *Mickey Blue Eyes,* he's working the same narrow track. I'm not suggesting Grant suddenly hit us with his *Hamlet,* but there was a time a while back, in movies like *The Lair of the White Worm* and *Impromptu,* when he had a bit more dash in his stride. It's too early in his career for him to be neutering himself into an upper-crust bumbler.

Mickey Blue Eyes plays up the chasm between the goons of the world and Grant's agitated articulateness. He plays Michael Felgate, who works for a New York auction house. To his surprise, his girlfriend, Gina (Tripplehorn), to whom he has just proposed, turns out to be a Mafia princess, plunging him into a world of slugged syllables and good-natured chops to the solar plexus. In the past, Gina's family, including her father, Frank (Caan), and "uncle" Vito (Burt Young), have pulled her paramours into a life of crime against her wishes. (She's a very unprincessy princess—she teaches underprivileged schoolkids.) Inevitably, Michael's attempts to lure her to the altar bring on the Mob; figuring he's practically one of the family anyway, the goombahs start using his art auctions to launder money. Lies, murder, double crosses ensue, all purportedly comical. At one point, Frank, trying to pass off his prospective son-in-law as mobster Mickey Blue Eyes from Kansas City, counsels Michael in the proper way to pronounce *fuhgeddaboudit.* Haven't we already been through this voice lesson in *Donnie Brasco*? It's time to fuhgeddabout *fuhgeddaboudit.*

There are some funny moments early on, before it dawns on Michael exactly what sort of family he's joining. It might have worked out better for the film if he never quite figured it out—Michael is much funnier clueless than criminal. The best scene in the movie, however, has nothing to do with the Mob at all: Michael botches his proposal to Gina in a Chinese

Photograph by Barry Wetcher.

restaurant and brings on the wrath of the owner, played by Lori Tan Chinn with such crack comic timing that the film never recovers from her exit. We're left with a lot of recycled jokes about whacking and wheezing.

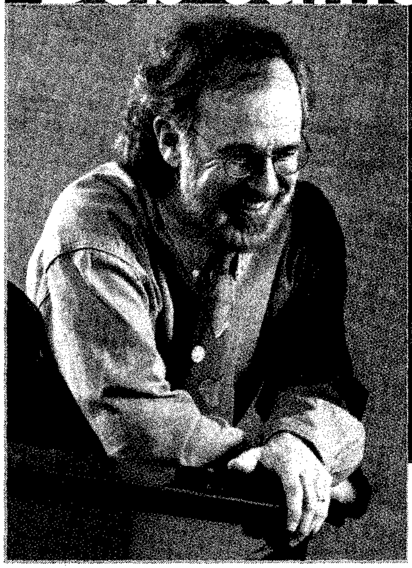
If reports in the press are to be trusted, the Mafia is on the wane in this country. So why is it that movies and TV shows about the Mafia are on the rise? Just in the past year, we've seen, in rapidly descending order of quality, *The Sopranos*, *Analyze This*, and now *Mickey Blue Eyes*. In Hollywood these days, family entertainment is where you find it.

On the Ropes, A DOCUMENTARY BY NANETTE Burstein and Brett Morgen, follows for about a year the careers, in and out of the ring, of three young boxers and their trainer, Harry Keitt, at the Bed-Stuy Boxing Center in Brooklyn. George Walton, who has already won the Golden Gloves, is poised to make it in the pros; Noel Santiago, a welterweight, has been held back in the ninth grade three times and seems held back in the ring as well—his confidence is wanting; Tyrene Manson, who is up for the Golden Gloves finals at Madison Square Garden, is implicated in a drug bust, although she is almost certainly innocent of any wrongdoing.

What makes this film so extraordinary is that it takes the clichés we've grown accustomed to about boxing and the inner city and fleshes them out—makes them shudderingly real. Burstein and Morgen have a hair-trigger instinct for capturing offhand moments of grief and wariness. When Harry, who has brought up all these boxers in the ring and is part father figure and part preacher to them, first meets a big-talking manager interested in handling George, we can see right away in his eyes the presentiment of his fighter's betrayal. Harry was a promising puncher himself before drugs did him in; after spending time in Sing Sing and Attica, he made it back to Bed-Stuy. He is a boxing priest in search of redemption, and George, a possible champion, is his ticket to heaven—and now he's being lured away. It's a familiar story made fresh by the filmmakers' resounding empathy.

Tyrene's situation culminates in her court trial, which, for sheer lacerating power, beats anything I've seen onscreen all year. It's one thing to read about the injustice of the criminal-justice system—the way it can bludgeon the already beaten-down. But hearing Tyrene's harrowing defense of herself, of her life, in an atmosphere of such stark indifference, is almost unbearable: It's like watching a life flame out before your eyes. ▬

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.



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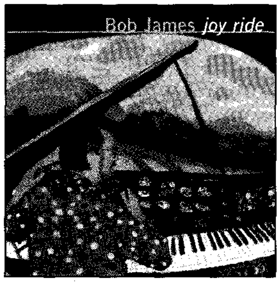

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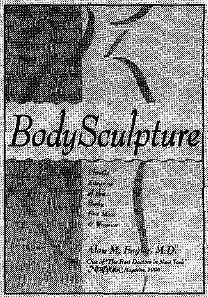


BOOKS WALTER KIRN

Townmouse

Disney's controlled experiment in small-town life is both a little Utopia and a breed of fascism. But mostly, there's not enough there there.

The Celebration Chronicles
BY ANDREW ROSS
Ballantine; 340 pages; $25.95

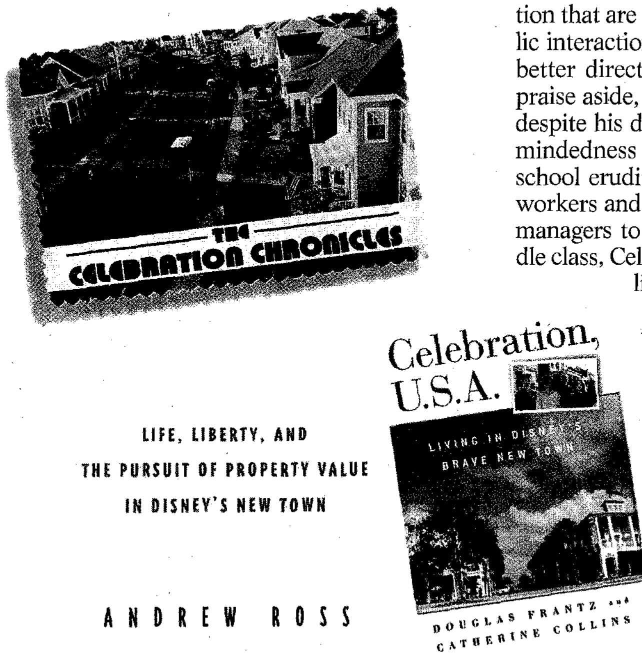
Celebration, U.S.A.
BY DOUGLAS FRANTZ AND CATHERINE COLLINS
Henry Holt; 342 pages; $25

WHETHER OR NOT YOU CAN'T GO HOME again, Americans keep trying, strapped to a wheel of nostalgia and idealism, desire and regret. It's the engine that propelled the *Mayflower,* settled the West, elected half our presidents, and built the Florida town of Celebration, the Disney-engineered embodiment of a long-lost ice-cream utopia where, according to the promotional literature, "neighbors greeted neighbors in the quiet of summer twilight," "children chased fireflies," and "porch swings provided easy refuge from the care of the day." From the moment the town broke ground in the mid-nineties, it held out something for everyone. To cynics, it represented a sort of sentimental totalitarianism, a pastel bubble world. To believers, it offered the civic equivalent of a seedless orange, a thornless rose. And to writers, it offered something even more valuable: a heat-and-serve, prepackaged controversy. No wonder, then, that not one but three reporters moved in immediately to get a story whose general outline was fixed from the beginning: Disney promises everything, delivers only some things.

The result is two simultaneously published books: *The Celebration Chronicles,* by Andrew Ross, an American-studies professor, and *Celebration, U.S.A.,* by Douglas Frantz and Catherine Collins, a married team of newspaper reporters. Both books are live-in, from-the-field dispatches, compiling the experience of lengthy stays inside the mouse-eared pleasure dome, but they come to different conclusions from different angles, using different tools. Ross is the long-winded social critic, all dialectics and poli-sci abstraction, the kind of thinker who goes to buy a lemon and returns with a footnoted thesis on migrant farm labor. Frantz and Collins are spiral-notebook literalists, more interested in scenes than in sociology. Neither book gives the full story on Celebration, but between them they pretty much exhaust a subject that is fairly easily exhausted.

Ross is the more detached observer. Descending from the academic Olympus of an NYU department director, he rents a small apartment in Celebration as though he were pitching a tent in tribal New Guinea. A funky urbanite, he first confesses his love of Greenwich Village and then assures us, repeatedly, that he will take Celebration on its own terms, resisting the impulse to preach or patronize while leaving the distinct impression throughout that he could if he wanted to. The outlines of the town itself only slowly become visible through the thickets of his wisteria sentences. Before we even know where we are, we're finding out what it means to be there: "At a time when urban contact is so often simulated in bogus portrayals of public space like Universal Studios' City Walk in Los Angeles (and now in Orlando), real places like Celebration that are built to champion public interaction are surely a step in a better direction." This bit of faint praise aside, Ross's biases are clear, despite his disclaimers about open-mindedness and his tone of grad-school erudition. Built by low-paid workers and marketed by well-paid managers to an overextended middle class, Celebration is mired in political original sin.

Artistic sin, too: "It was in the service of the Mouse that postmodernism found its most dependable employer." Architectural whimsy doesn't amuse Ross, who catches whiffs of capitalist excess and aesthetic decadence in Celebration's *faux* dormers and hollow columns. He's delighted when shoddy home-construction practices occasion the town's first burst of civic outrage. Also a sham, he reveals, is Disney's promise to wire the town through a high-tech intranet. The network fails to function as advertised, bogged down by inadequate budgets, poor design, and a presumed reluctance by corporate bigwigs to create a high-speed forum for potential discontent and grass-roots activism. That Celebration is not the Berkeley campus circa 1968 never fails to disappoint Ross, whose subtitle for the book is *Life, Liberty,*


THE CELEBRATION CHRONICLES
LIFE, LIBERTY, AND
THE PURSUIT OF PROPERTY VALUE
IN DISNEY'S NEW TOWN
ANDREW ROSS
Celebration, U.S.A.
LIVING IN DISNEY'S BRAVE NEW TOWN
DOUGLAS FRANTZ and CATHERINE COLLINS

THEATER JOHN SIMON

Fête de Famille

'Jar the Floor' is a moving and hilarious account of a black family sparring in a Chicago suburb; 'Voices in the Dark' should find itself in the dark all too soon.

IT IS GREATLY IN CHERYL L. WEST'S FAVOR THAT SHE HAS no secret black or feminist agenda. She writes not as a political agitator but only as a playwright and human being. Like her other plays, **Jar the Floor** deals with people; that all five are women, four of them black, is secondary. Above all, they are individuals, laughing and crying, fighting and reconciling, and spilling their guts. And guts know no race or gender.

We meet the Dawkinses, a black family in a nineties Chicago suburb, trying to celebrate the 90th birthday of Viola, or MaDear, in and out of her wheelchair, in and out of her right mind. There is her loudmouthed, riotously funny daughter, Lola "Bird," too involved with too many men to have been much of a mother. There is Lola's daughter, Maydee, the intellectual who, at enormous cost, did all kinds of work to become a college professor now up for tenure, while also saving up money for the education of her daughter, Vennie. But Vennie is a dropout, seeking a career as a free-spirited pop singer, and has teamed up with a young, white, Jewish woman, Raisa, who has lost one breast to a cancer that still grows inside her.

Vennie would like to get what she considers her money for travel in Europe with Raisa, whose married life is a mess, but whose fantasies about Europe are simple and glowing. The elder Dawkinses are all lonely women, with dead or fled husbands, united in their befuddlement about Raisa—white, strange, and seemingly too close to Vennie, who has shaved her head out of solidarity with Raisa's chemotherapy. Are these women friends or lovers?

In two jam-packed acts, everyone gets to carry on royally; did I mention that MaDear still thinks she has her Mississippi vegetable garden outside, and her late husband alive and kicking from below—jarring the floor? There are enough subplots for a three-volume Russian novel, and more confrontations than I can confront here.

One could call *Jar the Floor* boulevard comedy-drama, a not entirely well made well-made play, more like a TV mini-series. But it is also at times hilarious, at others touching; its characters, however excessive, are fundamentally worthy; its dialogue, though often veering into quasi-operatic arias, is veridical or at least verisimilar; its generational conflicts are vividly and wittily captured, and its acting and directing are unsurpassable.

As the sometimes senile and infantile, sometimes curiously canny great-granny, Irma P. Hall does wonders with her hyperactive eyeballs and capriciously unpredictable legs. As her granddaughter Maydee, Regina Taylor conveys both dignified restraint and extremes of raging despair, between which she must breathlessly shuttle, with tremendous warmth and conviction. As Vennie, Linda Powell can be airy or intense, resentful or conciliatory, with equal ease, and also listens with remarkable, wordless eloquence. As Raisa, Welker White is moving when she nonchalantly displays her wounds, and even more so when she dreams about being queen of the Roman and Parisian cafés.

Yet even a trifle more magnificent is the Lola of Lynne Thigpen, of such power that you fear she might blow the set away, which is not the same as chewing up the scenery. Big of body and mouth, and sometimes even of heart, she can get into the hair of someone bald as an egg, but also kid her funny way into everyone's well-being. Miss Thigpen's performance is both epic and lyrical, a wisecracking, unpredictable, and disturbing, but ultimately benevolent, hurricane, and yes, I know that is a paradox.

Marion McClinton has directed with consummate skill and sass, able to keep in clear focus what is sometimes a three-ring circus. The play may be overcooked like the food in Maydee's oven, and the much-delayed birthday festivities arrive a bit too neatly and sentimentally at curtain time; but it provides two enjoyable hours, food for thought that will simmer long after on your electrified brain.

Birthday blues: Welker White, Irma P. Hall, and Linda Powell in *Jar the Floor.*

Photograph by Susan Cook.

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JOHN PIELMEIER'S **Voices in the Dark** IS INtended as an absorbing thriller, but the one real mystery is why anyone produced such expensive but worthless garbage. Well, Pielmeier once had a sizable though unmerited success with his trashy but provocative *Agnes of God,* played to a lurid fare-thee-well by three fierce actresses. And there is such inertia in American minds that one long-ago hit can efface two subsequent Broadway catastrophes, as something keeps whispering into foolish ears (unseparated by brains) three magic words: *Agnes of God.* And so we get *Voices in the Dark*, distinguished only by the highly ingenious special effects of that wizard Gregory Meeh.

It concerns Lil, a psychologist turned radio-show host, counseling frantic telephone callers with the usual drastic problems. But one anonymous caller sounds insane and threatening, although Lil, at first, has other problems. Her own marriage is on the rocks, and she hopes to patch it up with her errant husband during a November weekend in their cottage in the Adirondacks, whence she will also broadcast, which involves installing a lot of extra electrical equipment conducive to the aforementioned special effects.

Lil is promptly snowed in, and hubby, delayed by canceled flights, is unable to join her. Left alone, she is exposed to assorted rather too colorful (strictly Day-Glo) locals: hulks and half-wits, telephone romancers and spurious cops, none of them couth. The ensuing machinations are devious but predictable, and include such staples as a body chopped up in the Jacuzzi, part of which may have migrated to a stew in the kitchen. There are the obligatory storms ~~with faces~~ lurking outside the windows, ever more menacing phone calls, malfunctioning equipment, frenzied scurryings about David Gallo and Lauren Helpern's especially effective two-tiered set, striking light effects by Donald Holder (no malfunction here), and enough plot contrivances laced with ominous music to have kept Monogram Pictures in business a couple more years.

Unfortunately, *Voices* has only one splendid actress, Judith Ivey, who does everything from hot-coffee-tossing to butcher-knife-wielding with the same expertise with which she acts, but is finally forced into stridency by an unhinged script. The others are all good, Zach Grenier and Peter Bartlett even dazzling, and Christopher Ashley has directed with unfailing but unavailing savvy. Note that the cottage walls display enough antlered heads to staff a revival of *Moose Murders,* a far more rewarding play. ■

John Simon's 1997–99 reviews are available at **newyorkmag.com**.

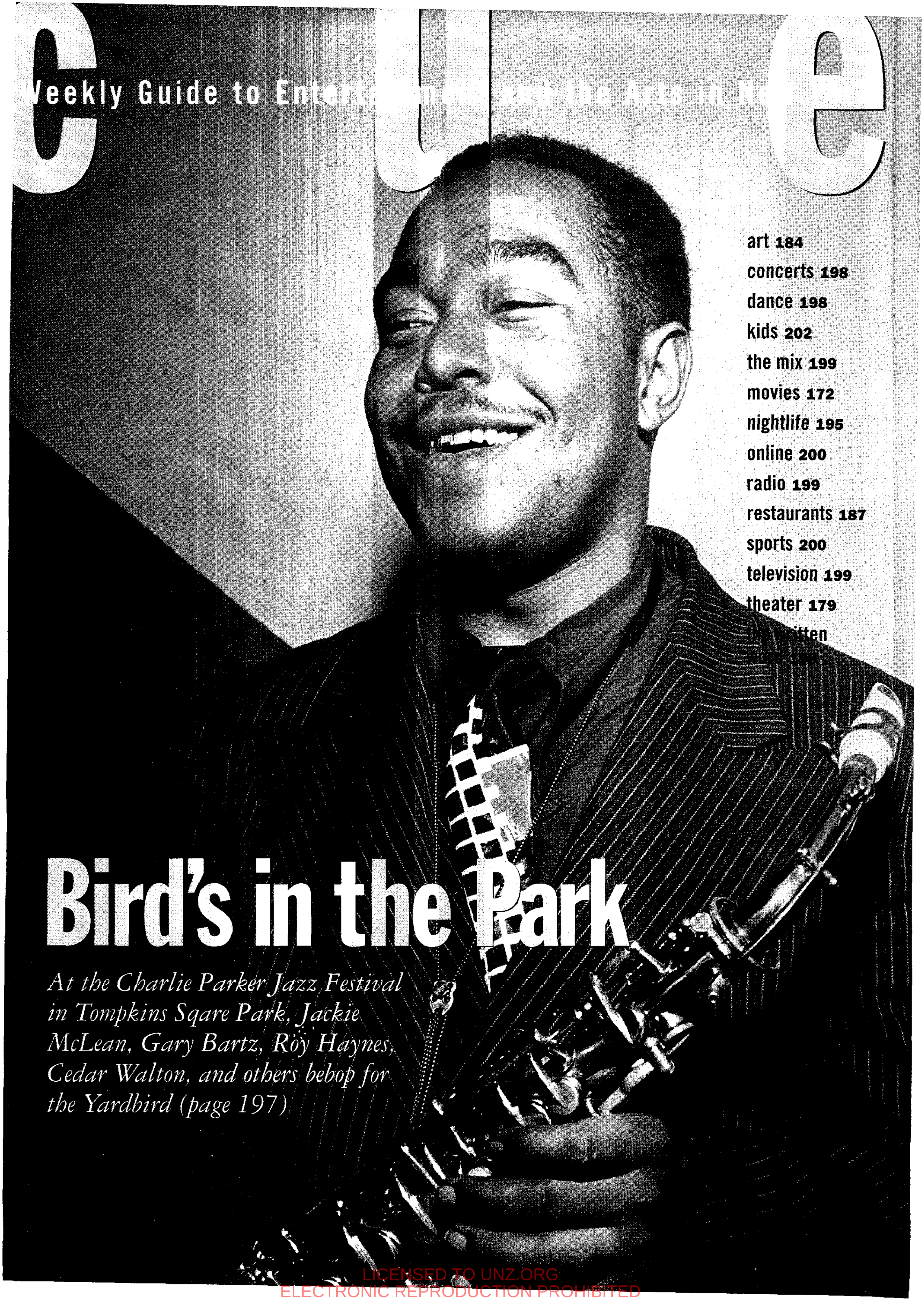
BOOKS

and the Pursuit of Property Value in Disney's New Town. His discomfort with the very notion of homeowning as a form of private investment rather than a scheme for social justice rigs the game from the start, and watching Ross kick a deflated ball around grows tiring after a while.

The only plot development of consequence during Ross's stay in Celebration involves the near disintegration of its experimental public school. Hyped to the skies as a New Age learning center where students can progress at their own pace without the distraction of grades and formal lesson plans, the school soon enrages the town's conservative parents. Fearing their kids aren't being prepared for college, they organize town meetings, make demands. Teachers resign and are eased out. Chaos reigns. Ross praises the tumult as democracy in action, but sympathizes with the embattled visionaries and derides the parents as philistine consumerists unduly concerned with their children's earning potentials. Easy for him to say; he doesn't have kids. Ross blows up the brouhaha into an allegory for the betrayal of liberalism itself, and finds the book's only hero amid the strife: a rebellious teenage boy who naïvely models Ross's own views. The kid is the only human being in town.

Frantz and Collins, who did have kids enrolled in Celebration's school, treat the controversy more casually, as a messy day in the life. After reading Ross's version of the battle, so full of dark portent, one wonders if Frantz and Collins were on sedatives during their residency, or if maybe Ross was on speed. Their wish to know what their kids are being taught seems simple enough, and hardly reactionary. Then again, Frantz and Collins, who moved to Celebration to make a home and not just set up an observation outpost, do come off as uncommonly complacent. At one point, a local clergyman gives a speech to a community gathering and his text is censored by Disney honchos who discern negativity between the lines. Frantz and Collins don't raise an eyebrow. Like the majority of their neighbors, they seem perfectly willing to submit to pages of ordinances, codes, and bylaws governing everything from window treatments to the disposition of junk cars. Exchanging freedom for security, self-expression for stability, strikes them as a generally good deal, however philosophically troubling. They're happy in Celebration. In fact, at times, they're positively effusive, chowing down at cheery block parties, blabbing away the morning at the coffee shop, and chatting familiarly about their friends as if we knew them, too. In the end, their passivity is as wearying as Ross's intensity. ■

Walter Kirn's 1997–99 reviews are available at **newyorkmag.com**.



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Bird's in the Park

At the Charlie Parker Jazz Festival in Tompkins Sqare Park, Jackie McLean, Gary Bartz, Roy Haynes, Cedar Walton, and others bebop for the Yardbird (page 197)

movies

The Source...The Muse...The 13th Warrior

New Films

The Acid House—*Trainspotting* author Irvine Welsh has adapted a collection of his short stories for the screen, resulting in this similarly disturbing drama. With a noteworthy soundtrack featuring the Verve, Chemical Brothers, et al. (1 hr. 52 mins.; NR) *Film Forum.*

After Life—Heaven's caseworkers help the newly dead select one memory to travel with them for eternity. Written and directed by Kore-eda Hirokazu. Shown with *Bunny,* this year's Oscar-winning animated short film. (1 hr. 58 mins.; NR) *Cinema Village.*

American Pie—With three weeks to go, four friends make a pact to lose their virginity by the end of their senior year in high school—each with his own raunchy, sometimes humiliating but endearingly juvenile strategy. (1 hr. 40 mins.; R) *Clearview's Chelsea West; UA Criterion; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Loews 84th Street; UA Marboro; UA Movies at Staten Island.*

Arlington Road—This overheated and undercooked thriller mixes the *Do You Know Who Your Neighbors Really Are?* genre with the *Do You Know You're Being Targeted by Terrorists?* flick. (Rainer; 7/19/99) (1 hr. 58 mins.; R) *CO Worldwide Cinemas; Cinemart.*

Austin Powers: The Spy Who Shagged Me—Michael Myers's Austin Powers is a marvelously kooky comic creation, and kids especially seem to love him. This new film featuring the Carnaby Street shagster and part-time spy is very funny as long as it sticks with Austin and his fur-ball, snaggle-toothed weirdnesses. (Rainer; 6/21/99) (About 2 hrs.; R) *CC Cinemas 1, 2, 3.*

Autumn Tale—Eric Rohmer's autumn entry in his "Tales of Four Seasons" quartet is not as diagrammatic as some of his earlier films. He may be a moralizing *philosophe,* but he has his playful side. The plot: A best friend (Marie Riviere) fixes up a widowed vintner (Beatrice Romand) by pretending to be her in the newspaper personal ads. (Rainer; 7/19/99) (1 hr. 50 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Better Than Chocolate—The story of a young woman who falls in love with her friend and must hide her feelings from her mother, who has come to visit. (1 hr. 43 mins.; NR) *Quad Cinema; BAM Rose Cinemas.*

Big Daddy—Adam Sandler plays a layabout law-school grad who accidentally ends up with custody of a 5-year-old boy and learns how to be a papa. This mix of *The Kid* and *The Champ* with the usual Sandler slacker shtick is being hailed as a step forward for him. It's more like a step backward into sappiness. (1 hr. 43 mins.; PG-13) *CO Worldwide Cinemas; Kew Gardens Cinemas.*

The Blair Witch Project—A nifty, scary, zero-budget dramatic feature about a documentary crew that investigates a local legend—the Blair Witch—in the remote woods in Maryland and, as we find out right at the start, doesn't live to tell the tale. (1 hr. 27 mins.; R) *CC Angelika Film Center; CC 86th St. East; Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Clearview's Olympia; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kew Gardens Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Previews

Nordic Trek

In *The 13th Warrior*—based on Michael Crichton's 1988 novel *Eaters of the Dead* (itself inspired by the epic poem *Beowulf*)—Antonio Banderas (pictured) is an Arab forced to accompany a party of Vikings on a certain-death mission to conquer the flesh-eating Wendol. With Omar Sharif as his loyal manservant. Starts August 27.

★**Bowfinger**—Steve Martin has his best movie role in years as Bobby Bowfinger, head of the bankrupt Bowfinger International Pictures. Bowfinger's grand scheme for glory involves getting Hollywood's biggest action star, Kit Ramsey (Eddie Murphy), to star in his zilch-budget sci-fi thriller *Chubby Rain*—without even knowing he's in it. The terrific cast, besides Murphy, who plays a dual role as Ramsey and his cretinous brother, includes Heather Graham as a calculating ingenue and Christine Baranski as a faded stage diva who could give Norma Desmond a run for her money. (1 hr. 37 mins.; PG-13) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CO Coronet; Loews State; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.*

Brokedown Palace—Claire Danes and Kate Beckinsale are two teenage girls vacationing for a week in Thailand until they are imprisoned for heroin smuggling. Luckily, Bill Pullman is their expatriated Yankee defense attorney. (1 hr. 40 mins.; PG-13) *CC Murray Hill Cinemas; CC 86th St. East; UA Criterion; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Bay Plaza; Pavilion; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

Buena Vista Social Club—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion. I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitioners. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) *CC Village East; Lincoln Plaza Cinemas.*

Deep Blue Sea—A science experiment goes terribly awry when genetically altered sharks become . . . too smart. With Saffron Burrows, LL Cool J, and Samuel L. Jackson. (1 hr. 40 mins.; R) *Loews Village; Loews 19th St. East; UA Criterion; Loews 72nd St. East; Loews Orpheum 7; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

Detroit Rock City—Edward Furlong (*American History X*) plays one of four teenagers in 1978 who will stop at nothing to get to a Kiss concert. Featuring

'Cue' cover photograph by William P. Gottlieb/Retna.

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IN THEATRES NATIONWIDE AUGUST 27TH

Gene Simmons, Paul Stanley, Ace Frehley, and Peter Criss twenty years the wiser. (1 hr. 35 mins.; R) *Loews Orpheum 7; Loews 84th Street; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart; Jackson Triplex; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

Dick—Sharp satire alternates with cloddish comedy in this jape about two 15-year-old girls (Kirsten Dunst and Michelle Williams) who accidentally implicate themselves in the Watergate break-in shenanigans. (Rainer; 8/16/99) (1 hr. 40 mins.; PG-13) *CC Murray Hill Cinemas; UA Gemini.*

The Dinner Game—From the creator of *La Cage aux Folles* comes a comedy about a dinner-party contest in which the winner must invite the most boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) *Paris Theatre; BAM Rose Cinemas; Kew Gardens Cinemas.*

Disco Dolls in Hot Skin—A 3-D adult film in which several silly characters run about looking for a yellow piece of paper and having sex. (About 1 hr. 30 mins.; XXX) *The Screening Room.*

A Dog of Flanders—Remake of the 1959 kids' movie about a runaway boy and his shaggy dog. With Jon Voight, Cheryl Ladd, Jason Robards, Jesse James, and Richard Harris. (About 1 hr. 30 mins.; PG) *Opens 8/27.*

Dudley Do-Right—Brendan Fraser is the goody-goody Canadian Mountie who saves his fellow townspeople from a gold-rush swindle. With Sarah Jessica Parker as his girl Nell. (2 hrs.; PG) *Opens 8/27.*

Eyes Wide Shut—Stanley Kubrick's last film is about a swank Upper West Side couple, William and Alice, played by Tom Cruise and Nicole Kidman, whose marriage is derailed when the wife reveals to her husband an imagined erotic longing. (Rainer; 7/26/99) (2 hrs. 39 mins.; R) *Loews Village; Loews 19th St. East; Loews New York Twin; Sony Lincoln Square; Kew Gardens Cinemas.*

The Gambler—Karoly Makk's film intertwines the narrative of Dostoyevsky's famous story with events from his own life. With Michael Gambon, Jodhi May, and Luise Rainer. (1 hr. 37 mins.; NR) *Clearview's First & 62nd St.*

The General's Daughter—John Travolta stars as an Army investigator who attempts to nab the murderer of a colonel—the general's daughter—and finds himself up to his chin in military scandal and smarm. (Rainer; 6/28/99) (2 hrs.; R) *CO Worldwide Cinemas.*

Grand Illusion—(1937) A new print of Jean Renoir's World War I classic. In French with updated English subtitles. (1 hr. 57 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

The Haunting—Based on the same Shirley Jackson novel, *The Legend of Hill House*, that was the basis of the fine 1963 Robert Wise film, this new version, directed by Jan De Bont, is a smash-and-grab fiasco featuring a talented cast, including Liam Neeson, Catherine Zeta-Jones, Lili Taylor, and Owen Wilson, sinking to the level of the project. (Rainer; 8/2/99) (About 1 hr. 30 mins.; PG-13) *Loews Village; CC Sutton; UA Criterion; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex.*

Head On—An Australian film about a day in the life of a young man who's torn between his homosexuality and his strict Greek upbringing. (1 hr. 40 mins.; NR) *Quad Cinema.*

An Ideal Husband—Director Oliver Parker has adapted Oscar Wilde's 1895 play with a superb cast—Rupert Everett, Jeremy Northam, Julianne Moore, Cate Blanchett, Minnie Driver, John Wood—and reworked it into something more naturalistic and contemporaneous than Wilde intended. (Rainer; 6/28/99) (1 hr. 37 mins.; PG) *CC Village East; Clearview's 34th Street Showplace; CC Eastside Playhouse; North Shore Towers.*

Illuminata—John Turturro's beautifully written, directed, and acted film that explores love's durability—and other follies—as experienced by a theater company in 1905 New York. With Susan Sarandon, Katherine Borowitz, Rufus Sewell, Christopher Walken, and Ben Gazzara. (About 2 hrs.; R) *Clearview's Cobble Hill; UA Union Square.*

In Too Deep—In this convincing street-crime story, Omar Epps is a detective who goes deep undercover in order to break up a Cincinnati drug ring and bring down the gangster they call "God" (a smooth and impressive LL Cool J). With Nia Long and Stanley Tucci. (1 hr. 44 mins.; R) *Opens 8/25.*

Inspector Gadget—Matthew Broderick, Joely Fisher, and Rupert Everett star in the live-action spin-off of the popular cartoon. (1 hr. 20 mins.; PG) *CC 86th St. East; CC Sutton; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; Cinemart; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

The Iron Giant—An animated film about the adventures of a boy and a 50-foot giant from outer space who likes to eat metal. With the voices of Jennifer Aniston and Harry Connick Jr. (1 hr. 20 mins.; PG) *CC Murray Hill Cinemas; Clearview's Chelsea West; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Crossbay; UA Movies at Staten Island.*

Life Is Beautiful—An English-dubbed version of the heart-warming, Oscar-winning film about an Italian Jew, his wife, and his son, who are taken to a concentration camp at the end of World War II. In order to protect his son, the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. (1 hr. 54 mins.; PG-13) *Free premiere screening at Bryant Park 8/24. Opens 8/27.*

★**Marcello Mastroianni: I Remember**—At almost three and a half hours, this wonderful documentary about the great Italian actor, directed by his companion of the past two decades, Anna Maria Tato, has a bracing humanism. Recorded near the end of the actor's life while on location in Portugal, it's a feast of clips and reminiscences. (3 hrs. 20 mins.; NR) *Lincoln Plaza Cinemas.*

The Matrix—Keanu Reeves investigates an alternate reality. (2 hrs. 15 mins.; R) *CO Worldwide Cinemas.*

Mickey Blue Eyes—See Rainer, page 166. (1 hr. 42 mins.; PG-13) *CC Village East; Clearview's Chelsea; Loews Astor Plaza; Loews Orpheum 7; UA Gemini; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cob-*

Opening

Founding Daddies

"I *try* to take every illegal drug at least once a year," a dying Timothy Leary states plainly in *The Source,* Chuck Workman's new docu-montage on the Beat Generation poets (predominantly Jack Kerouac, Allen Ginsberg, and William S. Burroughs) and the counterculture their work helped generate. Such confessions are fascinating, but equally effective—without being entirely bathetic—are the dramatic readings performed by Johnny Depp, John Turturro, and Dennis Hopper (pictured, top to bottom) that Workman threads through the interviews and archival clips. "They were my first choice," says Workman. "I wanted actors that were edgy, that were known and brilliantly talented, and they were." Despite his confidence in the three actors, Workman still approached the sequences with some anxiety. "Normally, when you see these reenactments, they're so bad," he admits. "So I tried to shoot them in a style and setting that worked with the material. For Johnny Depp's reading from Kerouac, I actually shot it in Depp's bar, the Viper Room. For Turturro and 'Howl,' we were on a rooftop in Brooklyn in the middle of a cold, freezing night, and the Dennis sequence was done on a stage set and shot very elaborately with a lot of jump cuts and strange lighting because that's what *Naked Lunch* is—disconnected." Admittedly, Burroughs's writings were "hard to get through" for the filmmaker, but personally the two got on quite well. "Burroughs was such a weird, weird guy. I had to go to his tiny little house in Lawrence, Kansas, to meet him, and he fed me vodka and Coke and then the next day woke up and gave this incredible interview." The film begins its two-week engagement August 25 at Film Forum. **Brett Kelly**

Photographs courtesy of Winstar Cinema

ble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Movieworld; UA Movies at Staten Island.

Muppets From Space—In a search for Gonzo's roots, Jim Henson's fuzzy friends are off on another madcap adventure. Starring Miss Piggy, Kermit, and Fozzie Bear. (1 hr. 30 mins.; G) *Main Street Cinemas.*

The Muse—Sharon Stone is Sarah, one of Zeus's nine daughters, who operates in Los Angeles as a professional freeloading, script-doctoring muse. Albert Brooks is a writer who has lost his edge and seeks her out for inspiration, but at a cost. With Ande MacDowell, Jeff Bridges, and a host of fun cameos. (1 hr. 37 mins; PG-13) *Opens 8/27.*

My Life So Far—Mary Elizabeth Mastrantonio, Malcolm McDowell, and Colin Firth star in this coming-of-ager about a boy growing up in Scotland during the twenties. (1 hr. 41 mins.; PG) *CC Angelika Film Center; CC Cinemas 1, 2, 3.*

Mystery Men—A band of oddball superheroes—including Mr. Furious, the Bowler, the Shoveler, and the Spleen (try to guess what his super power is)—fight the evil forces of the supervillain Cassanova Frankenstein. With Ben Stiller, Janeane Garofalo, William H. Macy, and Paul Reubens. (About 1 hr. 30 mins.; PG-13) *Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; UA East; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

Nobody—A film-noir thriller about three Japanese admen whose lives begin to unravel after they get into an altercation in a bar. Directed by Shundo Okawa. (1 hr. 40 mins.; NR) *The Screening Room.*

★**On the Ropes**—See Rainer, page 167. (1 hr. 34 mins.; NR) *Film Forum.*

Perfect Blue—An animated psychological thriller about a teen idol who is being stalked by a murderer. Directed by Satoshi Kon. (1 hr. 20 mins.; R) *Cinema Village.*

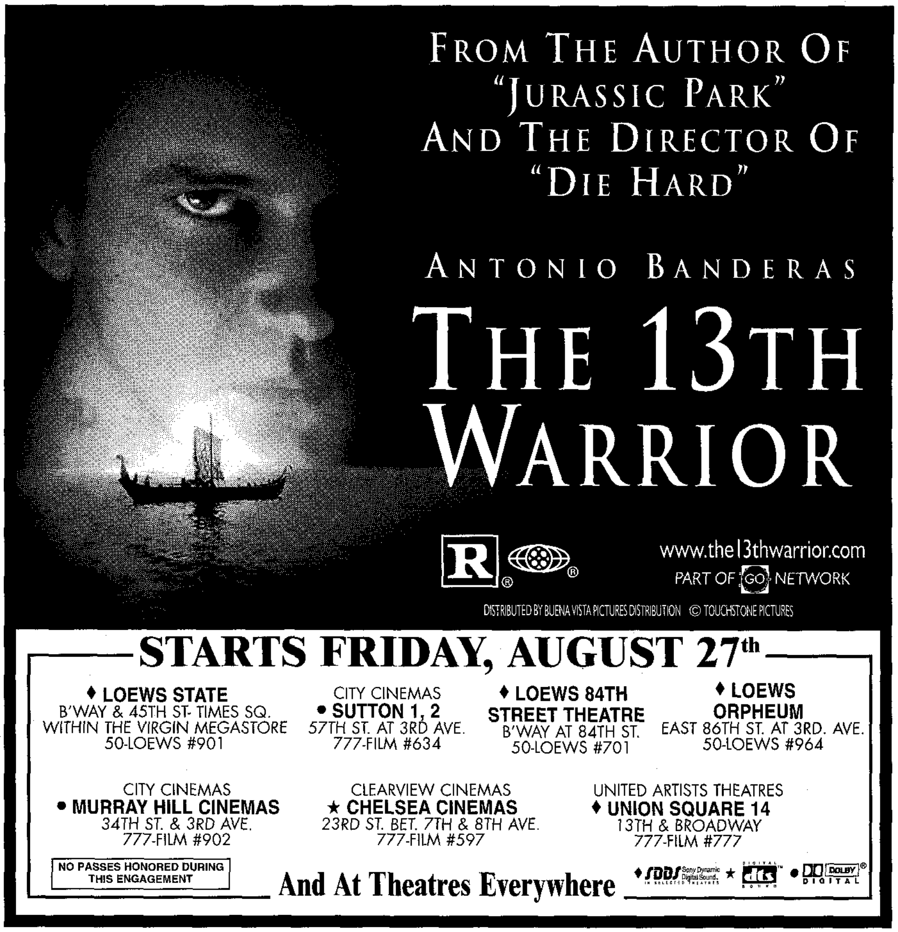
The Red Violin—An epic about the passion and tragedy that surround an instrument as it travels through three centuries. With Carlo Cecchi, Greta Scacchi, and Samuel L. Jackson. Directed by François Girard. (2 hrs. 10 mins.; NR) *Clearview's 59th Street East; North Shore Towers.*

★**Run Lola Run**—Franka Potente, the star of this excitingly kinesthetic action comedy, has the lean look of a champion sprinter. She's like a new-style industrial-age automaton: a sleek machine. The 34-year-old German director Tom Tykwer has made a movie that really zips along. It recaps the same basic plot in three alternate ways. (Rainer; 6/28/99) (1 hr. 21 mins.; R) *CC Angelika Film Center; Clearview's 34th Street Showplace; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Runaway Bride—Julia Roberts and Richard Gere reteam for the first time in a decade, and the gloss is over. Whereas *Pretty Woman* at least coasted on the sheer movie-starness of the duo, this new film is a mechanical contrivance that doesn't have the good sense to just let the performers preen and smirk and be their own sweet movie-star selves. (Rainer; 8/9/99) (1 hr. 51 mins.; PG-13) *Art Greenwich Twin; Loews State; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; New Coliseum; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; North Shore Towers; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.


FROM THE AUTHOR OF "JURASSIC PARK" AND THE DIRECTOR OF "DIE HARD"

ANTONIO BANDERAS

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The Sixth Sense—Bruce Willis, Toni Collette, and a nice twist. (1 hr. 45 mins.; PG-13) *CC 86th St. East; CC Village East; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Hylan Plaza; UA Movies at Staten Island.*

The Source—Chuck Workman's documentary about Beat legends Jack Kerouac, Allen Ginsberg, William Burroughs, their contemporaries, and the counterculture they inspired. (1 hr. 28 mins.; NR) *Film Forum.*

South Park: Bigger, Longer & Uncut—Trey Parker and Matt Stone's animated spawn sing songs, learn to curse . . . and do so fervently. (About 1 hr. 30 mins.; R) *Loews Village.*

Star Wars Episode I: The Phantom Menace—George Lucas has been quoted as saying that actors are still the best way to portray people, but, watching his new movie, the first in a trio of prequels, you get the feeling he wishes he could dispense with actors altogether. (Rainer; 5/24/99) (2 hrs.; PG-13) *Clearview's Ziegfeld.*

Stiff Upper Lips—A half-baked parody of Merchant Ivory's much-lauded literary-adaptation dramas. (1 hr. 26 mins.; NR) *Opens 8/27.*

Summer of Sam—Spike Lee's movie about the Italian-American Bronx community and how it reacted to the Son of Sam murders in the summer of 1977. (About 2 hrs.; R) *Loews Village.*

Tarzan—Disney's latest animation feature has some first-rate visual effects involving the ape guy surfing the treetops and battling leopards. The visual techniques outstrip the storyline, which is mostly Disney kitsch bubbling up through Edgar Rice Burroughs kitsch. (Rainer; 6/28/99) (1 hr. 30 mins.; G) *CC Sutton; Guild 50th Street; Cinemart.*

Tea With Mussolini—Franco Zeffirelli directed this movie based on his memoirs of growing up in Florence in the wake of World War II. (Rainer; 5/24/99) (About 2 hrs.; R) *Kew Gardens Cinemas.*

Teaching Mrs. Tingle—Katie Holmes, Helen Mirren, and Jeffrey Tambor in another high-school horror-comedy from Kevin Williamson. (1 hr. 45 mins.; PG-13) *Clearview's Chelsea; CC Crown Gotham; Loews State; Loews Orpheum 7; Loews 84th Street; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Centre Sunnyside; Main Street Cinemas; UA Movies at Bayside; UA Movies at Staten Island.*

The 13th Warrior—In this *Beowulf*-inspired action-thriller, Antonio Banderas joins twelve Vikings to slaughter the horrible Wendol. With Omar Sharif. (1 hr. 54 mins.; R) *Opens 8/27.*

The Thomas Crown Affair—The 1968 romantic caper starring Steve McQueen and Faye Dunaway has been revamped and updated and now stars Pierce Brosnan and Rene Russo. At a time when nerdy twentysomethings are cashing out their Websites for millions, it seems almost touchingly sentimental to make a movie about a gentleman-thief billionaire. (Rainer; 8/16/99) (2 hrs. 10 mins.; R) *Clearview's Chelsea West; UA Criterion; Clearview's Beekman; Clearview's Park and 86th St.; New Coliseum; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Those Who Love Me Can Take the Train—Several distraught relatives and friends ride the train to the funeral of a loved one. In French with English subtitles. (2 hrs.; NR) *Cinema Village.*

Trick—Cristian Campbell, Tori Spelling, and John Paul Pitoc star in a film about a young gay man with aspirations of writing musical theater. (1 hr. 30 mins.; R) *Clearview's Chelsea.*

Twin Falls Idaho—This lugubrious high-art chamber piece about conjoined twin brothers and the hooker who befriends them is certainly unique. But is it good? (Rainer; 8/9/99) (1 hr. 40 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Universal Soldier: The Return—When the computer controlling the Universal Soldier army short-circuits, Luc Devereax (Jean-Claude Van Damme) must take down his own army . . . all by himself. (1 hr. 29 mins.; R) *CC Village East; Clearview's Chelsea; UA Criterion; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

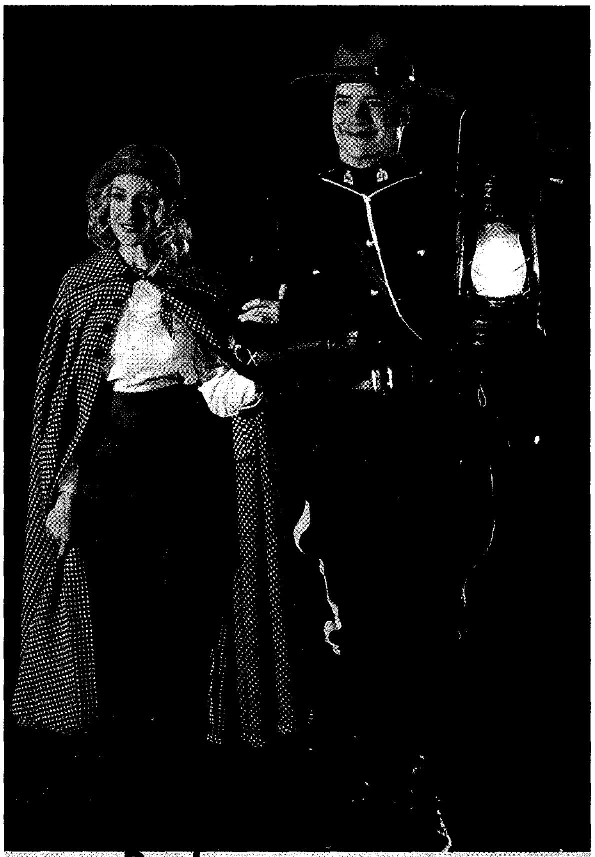
The Very Thought of You—A clever and sappy romantic comedy about three young English chums (Rufus Sewell, Joseph Fiennes, and Tom Hollander) who, by sheer coincidence, all go mad for the same girl from Minneapolis (played by the very Julia Robertsy Monica Potter). She, however, has fallen for only one. (1 hr. 28 mins.; PG-13) *Opens 8/27.*

The Winslow Boy—David Mamet adapts and directs the 1946 Terrence Rattigan warhorse about a boy who is unjustly expelled. (Rainer; 5/10/99) (1 hr. 50 mins.; G) *Clearview's 34th Street Showplace.*

The Wood—In the uncertain hours before Roland's (Taye Diggs) wedding, he strolls down memory lane with his two best friends and recounts their experiences growing up in Inglewood. With Omar Epps, Richard T. Jones, Sean Nelson and Malinda Williams. (1 hr. 30 mins.; R) *CO Worldwide Cinemas; Bay Plaza; Linden Boulevard Multiplex.*

The Wounds—A film about two Yugoslavian teenagers who are more interested in girls and small-time burglaries than in the country crumbling around them. In Serbian with English subtitles. (1 hr. 43 mins.; NR) *Opens 8/27.*

Young Frankenstein—Mel Brooks's hilarious 1974 spoof starring Gene Wilder as the grandson of the mad scientist. With Teri Garr, Madeline Kahn, Peter Boyle, Cloris Leachman, Marty Feldman, and a marvelous cameo by Gene Hackman. (1 hr. 48 mins.; PG) *Clearview's Chelsea; Clearview's First & 62nd St.*



Previews

Fool's Gold

The runaway success of 'George of the Jungle' proved that given the right amount of beefcake, Jay Ward's sophisticated sixties cartoons had an afterlife as live-action features. Brendan Fraser (pictured, with Sarah Jessica Parker) stars again, this time as the bumbling Canadian Mountie in 'Dudley Do-Right,' opening August 27; and next summer, Robert De Niro and Jason Alexander join up for 'The Adventures of Rocky and Bullwinkle.' Now, here's something you'll really like . . .

Photograph by Doane Gregory/Universal Studios.

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. at W. 12th St. (212-929-3350) *Knockin on Heaven's Door; Runaway Bride.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *The Blair Witch Project; My Life So Far; Run Lola Run; Twin Falls Idaho.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Buena Vista Social Club; An Ideal Husband; Mickey Blue Eyes; The Sixth Sense; Universal Soldier: The Return.*

Cinema Village—22 E. 12th St. (212-924-3363) *After Life; Perfect Blue; Those Who Love Me Can Take the Train.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (212-777-FILM#603) *Teaching Mrs. Tingle; The Thomas Crown Affair.*

Film Forum—209 W. Houston St. (212-727-8110) *The Acid House; On the Ropes; The Source.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (212-50-LOEWS#952) *Bowfinger; Deep Blue Sea; Eyes Wide Shut; The Haunting; South Park: Bigger, Longer & Uncut; Summer of Sam.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Autumn Tale; Better Than Chocolate; Grand Illusion; Head On.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *Disco Dolls in Hot Skin; Nobody.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *American Pie; Brokedown Palace; Detroit Rock City; Illuminata; Inspector Gadget; The Iron Giant; Mystery Men; Runaway Bride; Star Wars Episode I: The Phantom Menace; Teaching Mrs. Tingle; The Thomas Crown Affair.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Bowfinger; Brokedown Palace; Dick; The Iron Giant.*

Clearview's 34th Street Showplace—238 E. 34th St. (212-777-FILM#700) *An Ideal Husband; Run Lola Run; The Winslow Boy.*

Clearview's Chelsea—260 W. 23rd St. (212-777-FILM#597) *The Blair Witch Project; Mickey Blue Eyes; Mystery Men; Teaching Mrs. Tingle; Trick; Universal Soldier: The Return; Young Frankenstein.*

Clearview's Chelsea West—333 W. 23rd St. (212-777-

FILM#614) *American Pie; The Iron Giant; The Thomas Crown Affair.*

Loews 19th St. East—890 Broadway, at 19th St. (212-50-LOEWS#558) *Bowfinger; Deep Blue Sea; Eyes Wide Shut; The Sixth Sense.*

Loews Kips Bay Theatre—570 2nd Ave. (212-505-6397#558) *American Pie; The Blair Witch Project; Deep Blue Sea; Detroit Rock City; Eyes Wide Shut; Inspector Gadget; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The Thomas Crown Affair; Universal Soldier: The Return.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Austin Powers: The Spy Who Shagged Me; My Life So Far; The Sixth Sense.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Teaching Mrs. Tingle.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *An Ideal Husband.*

CC Sutton—205 E. 57th St. (212-759-1411) *The Haunting; Inspector Gadget; Tarzan.*

Clearview's 59th Street East—239 E. 59th St. (212-777-FILM#615) *The Red Violin.*

Clearview's Ziegfeld—141 W. 54th St. (212-777-FILM#602) *Star Wars Episode I: The Phantom Menace.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) *Bowfinger.*

CO Worldwide Cinemas—340 W. 50th St. (212-505-CINE#610) *Arlington Road; Big Daddy; The General's Daughter; The Matrix; Notting Hill; The Wood.*

Guild 50th Street—33 W. 50th St. (212-757-2406) *Tarzan.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) *Mickey Blue Eyes.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) *The Blair Witch Project; Bowfinger; Runaway Bride; Teaching Mrs. Tingle.*

Paris Theatre—4 W. 58th St. (212-688-3800) *The Dinner Game.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *American Pie; Brokedown Palace; Deep Blue Sea; The Haunting; Mystery Men; The Sixth Sense; The Thomas Crown Affair; Universal Soldier: The Return.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (212-777-FILM#763) *The Blair Witch Project; Brokedown Palace; Inspector Gadget; The Sixth Sense.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) *The Thomas Crown Affair.*

Clearview's First & 62nd St.—400 E. 62nd St. (212-777-FILM#957) *American Pie; The Blair Witch Project; Brokedown Palace; The Gambler; Mystery Men; Young Frankenstein.*

Clearview's Park and 86th St.—125 E. 86th St. (212-777-FILM#604) *American Pie; The Thomas Crown Affair.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) *Deep Blue Sea.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) *Eyes Wide Shut; Runaway Bride.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (212-50-LOEWS#964) *Bowfinger; Deep Blue Sea; Detroit Rock City; The Iron Giant; Mickey Blue Eyes; Runaway Bride; Teaching Mrs. Tingle; Universal Soldier: The Return.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Mystery Men.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Dick; Mickey Blue Eyes; Universal Soldier: The Return.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (212-777-FILM#864) *Brokedown Palace.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) *Mickey Blue Eyes; Runaway Bride.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) *The Blair Witch Project; Bowfinger.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (212-505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Autumn Tale; Buena Vista Social Club; Grand Illusion; Marcello Mastroianni: I Remember; Run Lola Run; Twin Falls Idaho.*

Loews 84th Street—2310 Broadway, at 84th St. (212-50-LOEWS#701) *American Pie; The Blair Witch Project; Deep Blue Sea; Detroit Rock City; Mystery Men; Teaching Mrs. Tingle.*

New Coliseum—701 W. 181st St. (212-740-1545) *Bowfinger; Inspector Gadget; Mystery Men; Runaway Bride; The Thomas Crown Affair.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Bowfinger; Deep Blue Sea; Inspector Gadget.*

Sony Lincoln Square—1998 Broadway, at 68th St. (212-50-LOEWS#638) *Bowfinger; Eyes Wide Shut; The Haunting; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; Universal Soldier: The Return.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) *The Blair Witch Project; Bowfinger; Brokedown Palace; Deep Blue Sea; Detroit Rock City; The Haunting; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; Universal Soldier: The Return; The Wood.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *The Blair Witch Project; Bowfinger; Deep Blue Sea; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Mystery Men; The Sixth Sense; Universal Soldier: The Return.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9037) *The Blair Witch Project; Bowfinger; Deep Blue Sea; Detroit Rock City; The Haunting; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The Thomas Crown Affair; Universal Soldier: The Return.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Better Than Chocolate; The Blair Witch Project; The Dinner Game; Run Lola Run.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Bowfinger; Runaway Bride.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Bowfinger; Deep Blue Sea; Universal Soldier: The Return.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *The Blair Witch Project; Illuminata; Mickey Blue Eyes; The Sixth Sense; The Thomas Crown Affair.*

CO Alpine—6817 Fifth Ave., at 69th St. (718-777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (718-777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (718-777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *The Blair Witch Project; Bowfinger; Mickey Blue Eyes.*

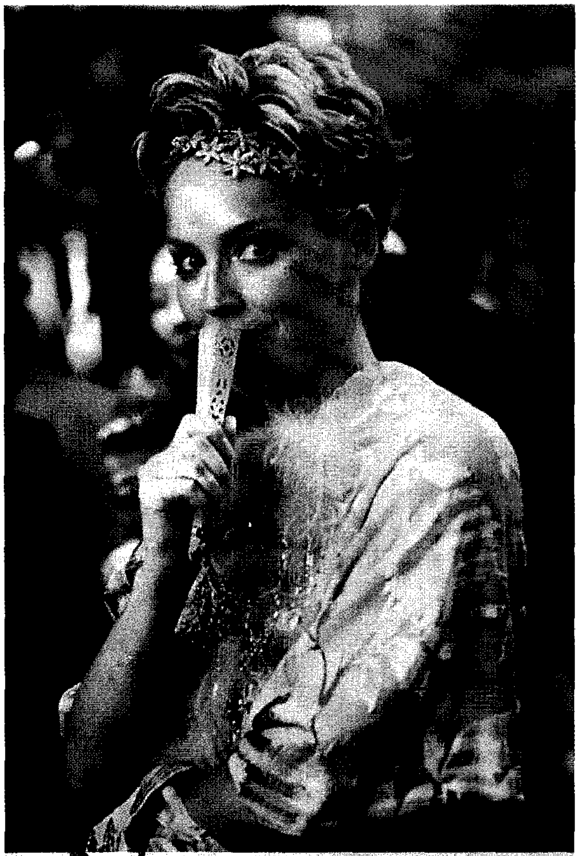
Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Blair Witch Project; Bowfinger; Deep Blue Sea; Detroit Rock City; The Haunting; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The Thomas Crown Affair; Universal Soldier: The Return; The Wood.*

Pavilion—188 Prospect Park West (718-369-0838) *The Blair Witch Project; Brokedown Palace; Deep Blue Sea; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The Thomas Crown Affair.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Bowfinger; Deep Blue Sea; Inspector Gadget; Teaching Mrs. Tingle; Universal Soldier: The Return.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *American Pie; The Blair Witch Project; Bowfinger; Mystery Men; Teaching Mrs. Tingle.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *The Blair*



Previews
Do I *Amuse* You?

In Albert Brooks's new comedy, *The Muse*, Sharon Stone (pictured) retains the attention of—and provides divine inspiration for—Hollywood's most celebrated movie men, *without* sleeping with them. Rob Reiner and James Cameron make cute cameos, but the 5-cent cigar goes to Martin Scorsese, whose caffeine-amped, ranting self-parody brings down the house. Starts August 27.

Photograph by Elliot Mark/October Films.

Witch Project; Bowfinger; Brokedown Palace; Deep Blue Sea; The Iron Giant; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; Universal Soldier: The Return.

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *The Blair Witch Project; Bowfinger; The Iron Giant; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Arlington Road; Detroit Rock City; Inspector Gadget; The Sixth Sense; Tarzan.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (718-777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *American Pie; The Blair Witch Project; Bowfinger; Deep Blue Sea; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The Thomas Crown Affair; Universal Soldier: The Return.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Bowfinger; Detroit Rock City; The Sixth Sense.*

Kew Gardens Cinemas—81-05 Lefferts Blvd., Queens (718-441-9835) *Autumn Tale; Big Daddy; The Blair Witch Project; The Dinner Game; Eyes Wide Shut; Tea With Mussolini; Twin Falls Idaho.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Bowfinger; Deep Blue Sea; The Iron Giant; Mickey Blue Eyes; Muppets From Space; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *An Ideal Husband; The Red Violin; Runaway Bride; Tea With Mussolini.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Bowfinger; Runaway Bride; The Thomas Crown Affair.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (718-777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Bowfinger; Brokedown Palace; Deep Blue Sea; Runaway Bride; The Sixth Sense; Universal Soldier: The Return.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Deep Blue Sea; Teaching Mrs. Tingle.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Deep Blue Sea; Detroit Rock City; The Iron Giant; The Sixth Sense.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *The Blair Witch Project; Bowfinger; Brokedown Palace; Inspector Gadget; Runaway Bride; The Thomas Crown Affair; Universal Soldier: The Return.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-261-8572) *American Pie; Bowfinger; Brokedown Palace; The Haunting; The Iron Giant; Mickey Blue Eyes; Mystery Men; The Thomas Crown Affair; Universal Soldier: The Return.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Brokedown Palace; Mystery Men; Runaway Bride; Teaching Mrs. Tingle; Universal Soldier: The Return.*

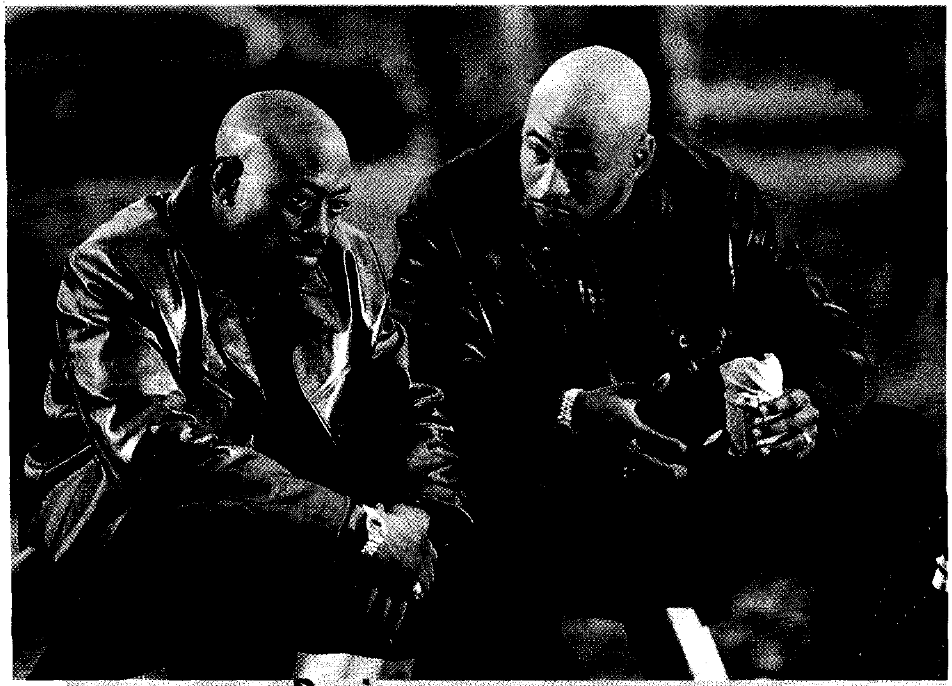
UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *The Blair Witch Project; Brokedown Palace; Detroit Rock City; Inspector Gadget; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Thomas Crown Affair.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *The Blair Witch Project; Bowfinger; Brokedown Palace; Deep Blue Sea; Detroit Rock City; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *The Blair Witch Project; Bowfinger; Runaway Bride; The Sixth Sense; The Thomas Crown Affair.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *American Pie; The Blair Witch Project; Bowfinger; Brokedown Palace; Deep Blue Sea; Detroit Rock City; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The Thomas Crown Affair; Universal Soldier: The Return.*



Previews

Worlds Apart

Omar Epps (pictured, left) gets *In Too Deep* as a cop who, after two years of deep cover, is torn between his allegiance to the force and his loyalty to "God" (LL Cool J, right), the ruthless head of a Cincinnati drug ring. Also starring Pam Grier, Stanley Tucci, and Nia Long. Starts August 25.

Museums, Societies, Etc.

Anthology Film Archives—8/25: "New Filmmakers." Shorts: *The Meeting* (1999), *Love, Sex, and Fear* (1999), and *A Bedtime Story* (1999). Feature: *Who's the Caboose* (1998). 8/26–8/28: *News From Home* (1976). 8/26–8/27: *Meetings With Anna* (1978). 8/27–8/29: *A Time to Dance: The Life and Work of Norma Canner* (1999). 8/28–8/29: *Night and Day* (1991). 32 Second Ave. (212-505-5110); $8.

Asia Society—"Japanese Visionary: Films of Hiroshi Teshigahara." 6/23: *Rikyu* (1989). 6/30: *Pitfall* (1962). 725 Park Ave. at 70th St., (212-517-ASIA; www.asiasociety.org); $10; $7 members.

BAM Rose Cinemas—8/24: *The Barefoot Contessa* (1954). 8/25–8/26: *Mandabi* (1968). 8/27: *Top Hat* (1935). 8/28–8/29: *Stalker* (1979). 8/30: *Men With Guns* (1997). 8/31: *The Blue Dahlia* (1946). 30 Lafayette Avenue, Brooklyn (718-623-2770).

Bryant Park Summer Film Festival—All features screen at sunset. 8/23: *The King and I* (1956). 8/24: World Premiere of *Life Is Beautiful*, the English-dubbed version. Sixth Ave. bet. 40th and 42nd Sts. (212-512-5700); free.

Different Light—8/29: *Gilda* (1946). 7 P.M. 151 W. 19th St. (212-989-4850); free.

Film Forum—Through 9/14: "The Joy of Pre-Code: Sex, Booze & Red Hot Jazz." 8/24: *The Keyhole* (1933) and *Bed of Roses* (1933). 8/25: *Lady Killer* (1933) and *Blonde Crazy* (1931). 8/26: *Virtue* (1932) and *Girls About Town* (1931). 8/27–8/28: *Blonde Venus* (1932) and *I'm No Angel* (1933). 8/29: *Red Dust* (1932) and *Red-Headed Woman* (1932). 8/30: *Her Man* (1930) and *Unashamed* (1932). 8/31: *Blood Money* (1933) and *Me and My Gal* (1932). 209 W. Houston St. (212-727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 9/9: "Latin Beat!" 8/25–8/26: *The Day Silence Died* (Bolivia; 1998) and *Heroes of the Fatherland* (Puerto Rico; 1998). 8/26: *Under California, The Limit of Time* (1999). 8/27–8/28: *Gringuito* (Chile; 1998) and *Under a Spell* (Mexico; 1998). 8/28–8/31: *Silvia Prieto* (Argentina; 1998). 8/29–8/31: *Fiber Optics* (Mexico; 1997). "Movies for Kids." 8/28–8/29: *Antz* (1998). 65 W. 65th St., plaza level (212-875-5600); regular screenings $8.50–$15; "Movies for Kids" $3.

Museum of Modern Art—Through 9/14: "To Have and Have Not" series. 8/24: *Face/Off* (1997), *Sweetie* (1989), *I Know Where I'm Going* (1945). 8/26: *Sweetie, Face/Off, Dadetown* (1995). 8/27: *The Spider's Stratagem* (1970), *Dadetown, Ulysses' Gaze* (1995), *Jeanne Dielman, 23, Quai du Commerce 1080, Bruxelles* (1975). 8/28: *I Know Where I'm Going, Quiz Show* (1994), *La Région Centrale* (1971), *Bye Bye Birdie* (1963). 8/29: *Bhaji on the Beach* (1993), *Jeanne Dielman, 23, Quai du Commerce 1080, Bruxelles, Ulysses' Gaze.* 8/30: *Bye Bye Birdie, Quiz Show.* 11 W. 53rd St. (212-708-9400); free with $9.50 admission.

New York Public Library—"Silent Film Series . . . Style Before Sound" 8/25: *Dancing Mothers* (1926) and *It* (1927). Donnell Media Center, 20 W. 53rd St. (212-621-0619); free.

Ocularis—8/29: *High Hopes* (1988). 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $7.

The Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (212-334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—8/28–8/29: *Outcast of the Islands* (1951). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Photograph by Bruce Macaulay/Dimension Films.

theater

Shakespeare...*Peter Pan's* Last Flight...*Wit*

Broadway

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharp-shootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Andrea McArdle plays the girl; Steve Blanchard plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/5. *Palace Theatre, 1564 Broadway, at 47th St. (212-307-4100). 2 hrs. 30 mins.*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$85. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan and the ravishing Ruthie Henshall. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. He is a bull slowly wrestled down in some terrible tauromachy. Elizabeth Franz settles into a quietly and thoroughly moving Linda. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al., did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theatre, 150 W. 65th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kat and the Kings—The Olivier Award–winning musical about an all-black doo-wop group's struggle for recognition in Cape Town, South Africa, during the fifties. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200). 2 hrs. 30 mins.*

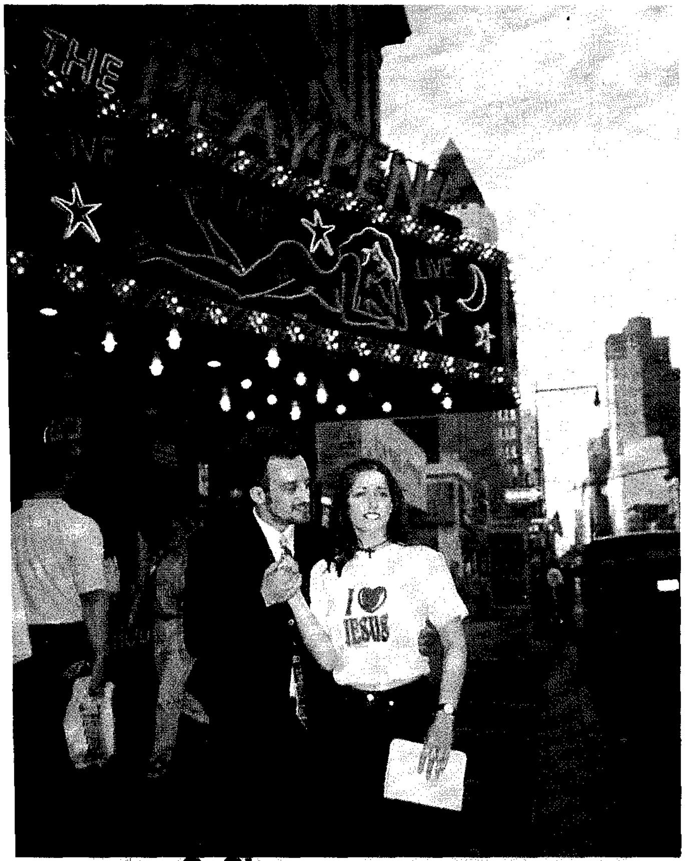
Peter Pan—Cathy Rigby is flyin' again, much to the delight of the kiddies. $25–$75. Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30. Through 8/29. *Gershwin Theatre, 222*

Closing

Getting the Hook

After 165 performances, Cathy Rigby will don her green stockings, felt hat, and steel wires for the last time to fly through the final show of 'Peter Pan' on August 29. There's one more week to visit Never Never Land, before it's nevermore.

Photograph by Craig Schwartz.



OnStage
Fallen Angelo

What better setting for a display of vice clothed in superficial moralism than Times Square? Expanded Arts' "Shakespeare in the Park(ing Lot)" does its best to reconstruct the area in a municipal lot on the Lower East Side for the Bard's black comedy 'Measure for Measure,' through September 4. In this contemporary take, the hypocritical Angelo (Vinnie Penna, above left) attempts to seduce the chaste Isabella (Sharon Becker, right). Angelo is caught committing the same sin that provoked him to jail Isabella's brother: "Groping for trouts in a peculiar river."

W. 51st St. (212-307-4100).

The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Andrew McCarthy now stars. $25–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (212-239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Voices in the Dark—A spine-tingler about a popular radio therapist who receives menacing phone calls while vacationing in the Adirondacks. Starring the twice-Tony'd Judith Ivey; written by John Pielmeier, author of *Agnes of God.* $35–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Longacre Theatre, 220 W. 48th St. (212-239-6200).*

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Off Broadway

Now Playing

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Brave—Scottish playwright Sharman Macdonald's thriller about murder and sexual politics in North Africa. Presented by the Goldthread Theater Company; starring Aasif Mandvi, creator and star of the Obie-winning *Sakina's Restaurant.* $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. Through 9/2. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $35–$45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Michael Judd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (212-799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dear Liar—Jerome Kilty's comedy about the love affair between George Bernard Shaw and Mrs. Patrick Campbell, the celebrated London stage actress who originated the role of Eliza Doolittle in *Pygmalion.* Donal Donnelly plays him, Marian Seldes plays her, the Irish Rep presents, and Charlotte Moore, as always, directs. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

The Gathering—Theodore Bikel stars in this new play, set during the Reagan era in both the United States and Germany, about a family in conflict over its national duties. Written by Arje Shaw; presented by Jewish Repertory Theatre. $40–$45. Tues.–Sat. at 8, Sun. at 7, Wed. and Sun. at 2. *Playhouse 91, 316 E. 91st St. (212-239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Michael Cerveris stars; Stephen Trask did the catchy music and lyrics. $20–$49.50. Mon.–Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $49.50–$52.50. Mon.–Wed. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

I'm the One That I Want—After a long hiatus, Margaret Cho is back on the stand-up circuit, breathing sass and ladling out generous helpings of L.A. dish. $30–$35. Tues.–Sat. at 8:30. Through 9/4. *Westbeth Theatre Center, 151 Bank St. (212-307-4100).*

If Love Were All—A musical comedy about Gertrude Lawrence and Noël Coward. Adapted from his works; featuring his songs. Starring Twiggy and Harry Groener. $45–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).*

It's My Party (And I'll Die if I Want To)—F. Murray Abraham and Joyce Van Patten star in this Australian tragicomedy about a man who's convinced he's got 111 minutes left to live. Written by Elizabeth Coleman; directed by Jeannie Berlin. $45. Mon.–Fri. at 8, Sat. at 4 and 8. *ArcLight Theatre, 152 W. 71st St. (212-307-4100).*

Jar the Floor—A drama exploring the bittersweet bonds between four generations of African-American women, set on great-grandma's ninetieth birthday. Written by Cheryl L. West; starring Irma P. Hall, Regina Taylor, Linda Powell, and the

Photograph by Jerry McAllister.

prodigiously gifted Lynne Thigpen. $10–$45. Mon. and Tues. at 8, Wed. at 2 and 7, Thurs. and Fri. at 8, Sat. at 2 and 8. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (212-239-6200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., and Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon., Tues. , Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (212-239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).*

Summer of '69—*Play "Circle Game"!* The songful story of Woodstock, told through dialogue and tunes of the times, performed by a group of eight. Listen for Jefferson Airplane, Joni Mitchell, Bob Dylan, etc. $40. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Tartuffe—The second installment of Shakespeare in the Park, which, like the selections of so many other seasons, wasn't written by William Shakespeare. Dylan Baker plays the title character in Molière's excoriating comedy about lust and religious hypocrisy; Mark Brokaw directs. Also with Dana Ivey, Charles Kimbrough, Mary Testa, J. Smith-Cameron, and Wendell Pierce. Free. Tues.–Sun. at 8. Through 9/5. *Delacorte Theater in Central Park, near 81st St. and Central Park West. Tickets available at both the Delacorte and the Public Theater, 425 Lafayette St. Call 212-539-8750 for more information.*

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. $19–$48. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

Thwak—More nifty trickery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. Likely to give the words *extended run* a whole new meaning. $25–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(212-239-6200).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (212-239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Off-Off Broadway

Admissions—A tough take on campus identity politics. Student political leaders unite to protest tuition hikes and storm their university president's office, only to discover they have very little, if anything, in common. Sound familiar, SDS-ers? Part of Fringe NYC. $11. *Call 212-420-8877 for showtimes, dates, and venues.*

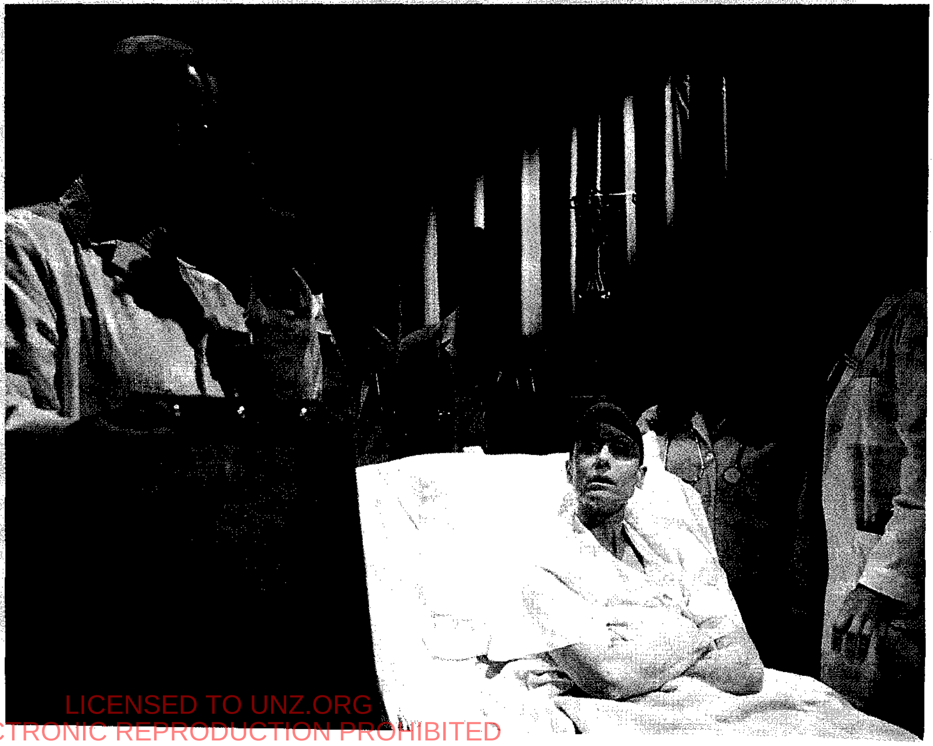
American Living Room Festival—A summer salad of works by new and emerging directors, musicians, puppeteers, etc. $12. Shows and performance times vary. Through 8/29. *HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).*

As You Like It—Shenanigans in the Forest of Arden, as interpreted by the Kings County Shakespeare

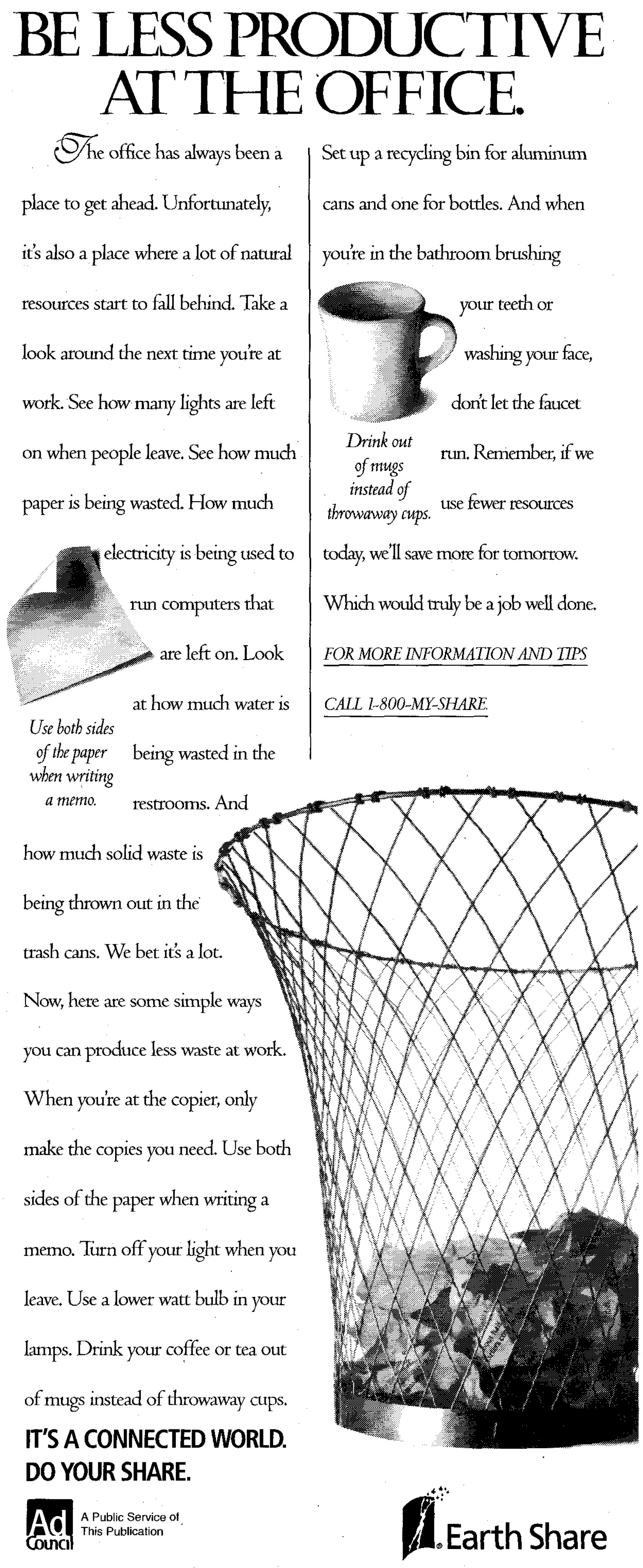
Talent

Who's the Prof?

On August 10 Judith Light, head shaven, took over the role of Vivian Bearing, the Donne scholar dying of ovarian cancer in *Wit*, at the Union Square Theatre. She replaced Kathleen Chalfant, whose performance was acclaimed as one of last season's best, in a play showered with critical praise and a Pulitzer Prize. Following such a performance is usually a thankless task, but Light, former star of *Who's the Boss?* and *One Life to Live*, says that she has already received gratitude enough: A friend who is undergoing chemotherapy called to say that Light's performance inspired her to step outside without donning her own wig for the first time. In light of the emotional outpouring spurred by *Wit*, Light says comparisons to Chalfant are beside the point. "This play has its own life," she says, though she adds, "It's not possible to follow Kathleen, anyway." Instead, Light's touchstone has been her close friend, the late Paul Monette, the gay-rights advocate and best-selling author of *Borrowed Time* and *Becoming a Man*. She watched as AIDS-related complications ravaged his body before his death in 1995, and admits, "I think of Paul so often now." In the current issue of *The Advocate*, Light was dubbed one of the gay-rights movement's "best and brightest advocates" for her work with the Human Rights Campaign and other organizations. She sees many similarities between the proud, stern professor she plays and the people with AIDS whom she supports. "People look to Vivian Bearing as a model of transformation and inspiration," Light says. She quotes from a long Monette speech that she always carries with her, in which he wrote, "I'd rather be remembered for loving well than for writing well." As Light points out, this tension between writing well and loving well is reconciled in the intimate language of Margaret Edson's drama, no matter who plays the severe doctor of literature. **LOGAN HILL**



Photograph by Joan Marcus.



BE LESS PRODUCTIVE AT THE OFFICE.

The office has always been a place to get ahead. Unfortunately, it's also a place where a lot of natural resources start to fall behind. Take a look around the next time you're at work. See how many lights are left on when people leave. See how much paper is being wasted. How much electricity is being used to run computers that are left on. Look at how much water is being wasted in the restrooms. And how much solid waste is being thrown out in the trash cans. We bet it's a lot. Now, here are some simple ways you can produce less waste at work. When you're at the copier, only make the copies you need. Use both sides of the paper when writing a memo. Turn off your light when you leave. Use a lower watt bulb in your lamps. Drink your coffee or tea out of mugs instead of throwaway cups. Set up a recycling bin for aluminum cans and one for bottles. And when you're in the bathroom brushing your teeth or washing your face, don't let the faucet run. Remember, if we use fewer resources today, we'll save more for tomorrow. Which would truly be a job well done.

Use both sides of the paper when writing a memo.

Drink out of mugs instead of throwaway cups.

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Company. Free, with a suggested donation of $5. Tues.–Fri. at 8, Sat. and Sun. at 2 and 8. Through 9/5. *Founders Hall Theater of St. Francis College, 182 Remsen Street, Brooklyn Heights. (718-434-4756).*

B.J.: The Trail of a Transgendered Country-Rock Singing Star—Scott Hess plays B.J., who dreams of being the first transgendered star to do his/her thang at the Grand Ole Opry. Part of Fringe NYC. $11. *Call 212-420-8877 for showtimes, dates, and venues.*

Bigsmörgasbordwünderwerk—A New York debut production from Squonk, a Pittsburgh-based group whose works are often as attention-getting as the names they choose for it. Everything they do is a multidisciplinary mishmash; so is this. $25. Tues.–Sat. at 8:30. Through 8/28. *P.S. 122, 150 First Ave., at 9th St. (212-477-5288).*

The Black Rider —A harsh, stripped-down rendition of the Tom Waits, Robert Wilson, and William S. Burroughs musical first seen at BAM two years ago. The high-tech Wilson might wince, but you've got to think that Waits, fresh off his abrasive album *Mule Bone*, would love the grit. Part of Fringe NYC. $11. *Call 212-420-8877 for showtimes, dates, and venues.*

Can't I Not Like It?—Why see a play if you've heard the criticism? Listen to select hits from Kenneth Tynan, Dorothy Parker, and Harold Clurman. Part of Fringe NYC. $11. *Call 212-420-8877 for showtimes, dates, and venues.*

Clowning the Bible—Can the Red Noses do it again? At Fringe NYC 1997, Six Figures' clowns scored best box office; with this irreverent play, the group hopes to reclaim the title. $11. *Call 212-420-8877 for showtimes, dates, and venues.*

The Donkey Show—*A Midsummer Night's Dream*, recast in a seventies disco, complemented by all the period tunes. $25. Tues.–Sun. at 9. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Five Women Wearing the Same Dress—Bridesmaids revisited. Vital Theater Company revives Alan Ball's comedy about five gals and a wedding. $12. Thurs.–Sat. at 8, Sun. at 3. Through 8/29. *Vital Theatre Company, 432 W. 42nd St. (212-592-4508).*

Funbox2000—A "sensory theater" work involving text, sound, music, light. Presented by Faux-Real Theatre Company. $14. Fri. and Sat. at 10:30. Through 10/2. *Piano Store, 158 Ludlow St. (212-353-6935).*

Geek on Smack—One of Fringe NYC's most promising excesses, featuring a two-foot syringe, Kurt Cobain, and Buster Keaton. Add four funky songs, and Tarantino's got his next flick. $11. *Call 212-420-8877 for showtimes, dates, and venues.*

Hospital—Axis Company's high-tech, big-screen, five-episode exploration of the dream life of a boy in a coma. $10. Thurs. and Fri. at 8. Through 9/17. *Axis Theatre, 1 Sheridan Square. (212-807-9300).*

Jaywalker—Cultural politics for the nineties: A Latina pedestrian is one-upped by Chihuahuas and Jennifer Lopez in her quest to become *Baywatch's* first lesbian. *Viva la revolución!* Part of Fringe NYC. $11. *Call 212-420-8877 for specific showtimes, dates, and venues.*

Jerusalem Syndrome—A guided tour through the caverns of Marc Maron's unusual mind. $15. Thurs.–Sun. at 7:30. *Nada 45, 445 W. 45th St. (212-581-6030).*

Jinkies! The Totally Unauthorized Partially Improvised Scooby Doo Mysteries—"Dude, Shaggy was shagging Velma." "No way, man, Shaggy was gay." The mysterious mummy, the meddling kids, and the illicit Scooby snacks: a play to end all subtext. Part of Fringe NYC. $11. *Call 212-420-8877 for showtimes, dates, and venues.*

Macbeth—With more ladies in it than simply Lady M. Pulse Ensemble Theatre recasts Shakespeare's drama in an urban setting using mostly female leads. $15–$20. Wed.–Sat. at 8, Sun. at 7. Through 8/29. *Pulse Ensemble Theatre, 432 W. 42nd St. (212-279-4200).*

Measure for Measure—Set in the new, Disneyfied Times Square. Presented by Expanded Arts as part of its Shakespeare in the Parking Lot series. Free. Wed.–Sat. at 8. *Municipal Parking Lot on Ludlow St. bet. Broome and Delancey Sts. (212-253-1813).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan*

Street Playhouse, 181 Sullivan St. (307-4100).

Mother Courage and Her Children—Ma-Yi Theater Ensemble tackles Bertolt Brecht's parable of capitalism and its discontents by setting it on the southern island of Mindanao in the Philippines, when the nation was faltering on the brink of martial law. A solid cast stars. $15. Tues.–Sat. at 7, Sun. at 2. Through 8/29. *Connelly Theatre, 220 E. 4th St. (212-581-8896).*

Murdered by the Mob—When this family gets together, it's murder. *Heh heh heh.* One of two interactive mob comedies now running Off Broadway; a four-course meal is included, plus take-home gifts and fake Academy Awards to the audience's best actors. $55. Fri. at 7:30 and Sat. at 7. *Steak Brokers Club, 393 Eighth Ave., bet. 29th and 30th Sts. (800-MURDERINC).*

Naked Will—Blair Fells, ordinarily an author of cheerful perversity (previous works have featured singing nuns, vampires, and Siamese twins), sobers up in this examination of the sexual preferences and longings of William Shakespeare. $12. Wed.–Sat. at 7:30. Through 8/28. *P.S. 122, 150 First Ave., at 9th St. (212-477-5288).*

On the Razzle—Cocteau Rep. revives Tom Stoppard's 1981 comedy about two small-town grocery clerks in Austria who sneak into Vienna for the night. $15–$30. Thurs.–Sat. at 8, Sun. at 3, some Wed. at 8. Through 10/21. *Bouwerie Lane Theatre, 330 Bowery. (212-677-0060).*

Revenge in the Mob—When this family gets together, it's *also* murder. A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (888-MOB-BOYS).*

The Tempest—Spirits! Clowns! Giant puppets! A whimsical, interactive version of Shakespeare's watery tale, in which picnicking viewers would be well-advised to bring umbrellas and guard their cookies. Presented by the Hamptons Shakespeare Festival. Free, with a suggested donation of $10. Through 8/29. *Agawam Park, Southampton Village. Call 516-267-0105 for showtimes, directions and more information.*

They've Got Death Bound Up—Hugo Bardallo's adaptation of a charming Uruguayan fable, rounded out with music and dance. Presented by the Puerto Rican Traveling Theatre; performances are in Spanish, though English plot synopses are available. Free. Through 8/29. *Show roams through outdoor spaces in all five boroughs; call 212-354-1293 for exact locations and performance times.*

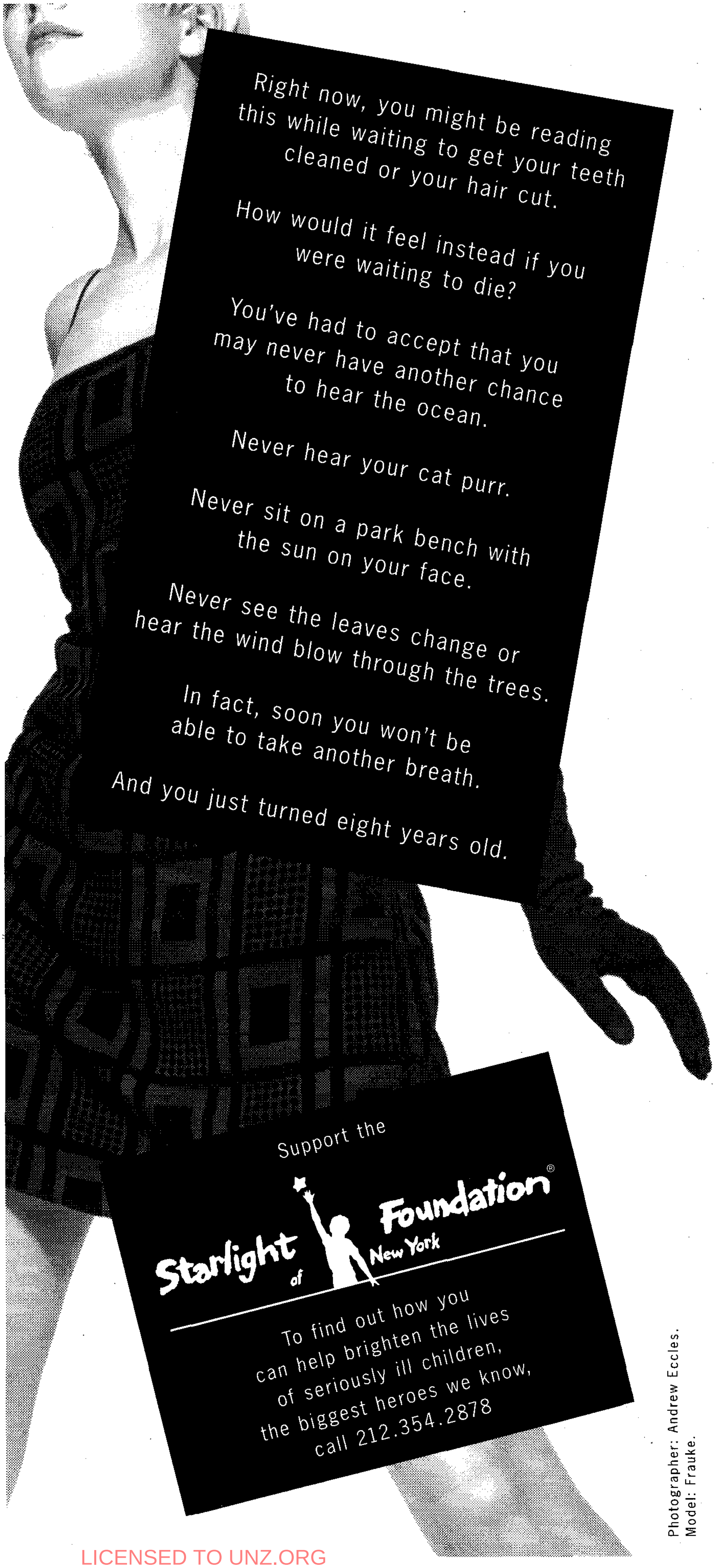
Time/Bomb—*E.R.* meets *X-Files.* A futuristic satire of the medical-industrial complex, complete with a rapping hospital board, M.D. game-show contestants, and grieving loved ones. Part of Fringe NYC. $11. *Call 212-420-8877 for showtimes, dates, and venues.*

Tough Choices for the New Century—The most-anticipated millennial work (there are many) of Fringe NYC, this black comedy welcomes visitors to a Y2K seminar led by two paranoid Midwesterners. If macabre slide shows, bizarre curiosities, and pictures of maimed felines don't convince you there's something deeply disturbing out there, perhaps the guns passed out to the audience (well, they *look* real) will. $11. *Call 212-420-8877 for showtimes, dates, and venues.*

The True Confessions of a Dogeater—Jonathan Lopez's new solo play about a young Filipino actor's quixotic attempts to find fame and fortune in the United States. $15. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 8/28. *John Houseman Studio Theatre, 450 W. 42nd St. (212-946-1140).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.



Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

How would it feel instead if you were waiting to die?

You've had to accept that you may never have another chance to hear the ocean.

Never hear your cat purr.

Never sit on a park bench with the sun on your face.

Never see the leaves change or hear the wind blow through the trees.

In fact, soon you won't be able to take another breath.

And you just turned eight years old.

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art

James Lee Byars...John Singer Sargent

Galleries

Solos

Madison Avenue and Vicinity

Herbert Brown—Paintings executed on subway posters in the sixties; through 9/30. Gat, 1100 Madison Ave. (212-327-0441).

James Lee Byars—Two sculptures by the late artist, *The Rose Table of Perfect* and *Slit Moon;* through 9/30. Werner, 21 E. 67th St. (212-988-1623).

Aristodimos Kaldis—A survey of monumental late paintings from 1974 to 1977 by the Greek-American artist (1899–1979); through 8/29. Foundation for Hellenic Culture, 7 W. 57th St. (212-308-6908).

57th Street Area

Teo Gonzalez/Carlos Estrada-Vega—Methodical arrangements of small drops of paint on canvas/Paintings composed of many individually stretched and painted canvases. Through 9/4. McGrath, 20 W. 57th St. (212-956-3366).

May Stevens—Recent drawings and prints that depict mysterious images of boats and rowers; through 8/30. Ryan, 24 W. 57th St. (212-397-0669).

SoHo and TriBeCa

Ross Bleckner—New etchings teeming with small organic shapes resembling cells; through 8/30. Senior, 375 W. Broadway (212-941-0960).

Jeff Green/Top—Minimal sculptures made of such everyday objects as bubble gum, index cards, straws, and packing foam/Found-object sculptures and drawings by the Thai artist. Through 9/3. Fung, 537 Broadway (212-334-6242).

Bill Jones/Ben Neill—*Pulse 48,* a collaborative "fractal symphony" by Jones, a photographer and installation artist, and Neill, a performer, composer, and inventor of the Mutantrumpet, a hybrid electronic-acoustic instrument; through 9/11. Gering, 476 Broome St. (212-226-8195).

Joe Walters—Sculptures of plant and animal forms; through 8/28. Steinbaum Krauss, 132 Greene St. (212-431-4224).

Susan Wanklyn—Recent grid paintings and drawings; through 9/18. Pelavin, 13 Jay St. (212-925-9424).

Chelsea

Andrew C. Kromelow—The artist's "Poor Boy Country Club" installation, featuring a pop-up, collapsible log-cabin distillery; through 8/30. Augustine, 531 W. 24th St. (212-206-9100).

Other

Matt Harle—Cast-rubber and cast-acrylic-paint wall sculptures the artist calls "strips," which are suspended from or dangling in front of a wall; through 9/14. Queens Museum of Art Satellite Gallery at Bulova Corporate Center, 25th Ave. bet. 75th and 76th Sts., Jackson Heights (718-899-0700), Mon.–Fri. 7–7, Sat. 10–4.

Group Shows

Madison Avenue and Vicinity

Architectural League of New York—457 Madison Ave. (212-753-1722). Photographs, drawings, and models for projects that have recently been built or are soon to be completed in the Bronx, Brooklyn, Queens, and Staten Island, by Polshek Partnership, Rafael Viñoly Architects, and other architectural-design firms; through 9/11.

Arsenal—64th Street and Fifth Ave., in Central Park (212-360-8163). "Where New York Began: Envisioning the Battery," an exhibition of maps, photographs, renderings, models, postcards, and movie stills illustrating the past, present, and future of lower Manhattan's Battery Park; through 8/29.

Castelli—59 E. 79th St. (212-249-4470). Recent works on paper by Collins, Johns, Morris, Ruscha, Starn, Therrien, Weiner; through 9/11.

Graham—1014 Madison Ave. (212-535-5767). "Pattern," paintings, drawings, sculpture, and photography by Agee, Bovasso, Crile, Morisse, Obrosey, Siena, others; through 8/27.

Salander-O'Reilly—20 E. 79th St. (212-879-6606). Paintings by Christensen, Griefen, Saito; through 8/28.

57th Street Area

Barquet—41 E. 57th St. (212-644-9090). "Today and Everyday," a playful exhibition of works for children, including Romero's miniaturized sculptures of furniture, Suro's gargantuan Q-Tips and Alka-Selzer tablets, and works by Alÿs, Arce, Conte, Mazal, Wizon, others; through 9/3.

Danese—41 E. 57th St. (212-223-2227). "Walking," works by Abramovic, Fishman, Fulton, Hartnett, Truitt, Winogrand, others; through 8/27.

Fischbach—24 W. 57th St. (212-759-2345). American realist paintings and works on paper by Artz, Hagin, King, Loftus, Sullivan, Touchton, others; through 8/31.

Marlborough—40 W. 57th St. (212-541-4900). Sculptures by gallery artists, including works by Abakanowicz, Botero, Otterness, Popper, others; through 9/1.

PaineWebber—1285 Sixth Ave. (212-713-2000). "The Carriage Era in New York," an exhibition of eight nineteenth-century horse-drawn carriages and other works; through 9/10.

Zabriskie—41 E. 57th St. (212-752-1223). An exhibition of works from the posters and books of the Zabriskie Editions publishing company, including

On View

The Big Red One

During his lifetime, the American performance and installation artist James Lee Byars (1932–1997) acquired a reputation for his poetic environments, in which a gallery's walls (often painted red, black, or gold) were the backdrop for a sculpture (often spherical) constructed from unconventional, baroque materials. But few of Byars's works resonate with the beauty and metaphorical power of 'The Rose Table of Perfect' (1989) a sphere composed of 3,333 long-stemmed red roses that has been made in several versions but has never, until now, been exhibited in the United States. At Michael Werner Gallery, 21 East 67th Street; through September 30.

Photograph courtesy of Michael Werner Gallery.

photographs by Brancusi and Atget, sculptures and monoprints by Mary Frank, and works by Batho, Caponigro, Feldstein, Stieglitz, Strand, others; through 10/9.

SoHo and TriBeCa

Alexander—59 Wooster St. (212-925-4338). "Thirty Years of Artists' Book Publishing in Germany," published works from the sixties to the nineties, including works by Baselitz, Johns, Polke, Zaugg, others; through 9/18.

Hoffman—429 W. Broadway (212-966-6676). "Summer Light," works by Brady, Eddy, Frey, Khalil, McCarty, Okulick, Owen, Purdy, Raffael, Richards, Shiraishi, Siegel; through 9/4.

Kasmin—74 Grand St. (212-219-3219). Works by Ford, McClelland, Moix, Nares, Puckette, and Zwack; through 9/30.

Teller—568 Broadway (212-941-7335). "American Abstract Artists Portfolio, 1937," a portfolio of 30 lithographs published by the Graphic Arts Workshop of the Federal Arts Project and shown at the Squibb Galleries, New York, in 1937, including works by Bolotowsky, Cavallon, Greene, Lassaw, Morris, Shaw, others; through 8/26.

Zwirner—43 Greene St. (212-966-9074). Works by Douglas, Khedoori, McCracken, Schimert, Thater, West, Williams; through 8/31.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (212-691-5956). "Reproductive Choice: Obstacles to Self-Determination," pro-choice works by Dorothy Jiji, through 8/27; works by Charles Hovland, through 8/27; works by Bangs, Goodwin, Thomas, and Pryor, through 8/26.

Bonakdar Jancou—521 W. 21st St. (212-414-4144). Paintings, sculpture, and works on paper by Balka, Doig, Dorner, Klein, Tuymans, others; through 8/27.

French—601 W. 26th St. (212-247-2457). Landscapes, still-lifes, interiors, and sculptures in the gallery's new location by Adkins, Carey, Dunlap, Ferrin, Tanis, others; through 8/31.

Klagsbrun—526 W. 26th St. (212-243-3335). Paintings by Richard Devriendt; group show of drawings by eighteen artists; through 9/11.

Marks—522 W. 22nd St. (212-243-0200). Works by Albers, Beck, Noland, and Semmel, and black-and-white photographs of found children's clothing by Nancy Shaver; through 9/10.

Nosei—530 W. 22nd St. (212-741-8695). Works depicting or suggestive of Communist imagery by Elizondo, Dulcos, Montesano, Salvino; through 9/28.

Other

Newhouse Center—Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500). "Visions of Childhood," photographs of children from the Victorian era to the present by Bey, Cameron, Carroll, Fuss, Goldin, Mann, Weston, others; and "Play Things," paintings, sculptures, and photographs that reflect childhood games and toys by Blake, Burden, Kalka, Pensato, Phelan, Wilson, others; through 10/3.

Photography

Henri Cartier-Bresson—Iconic photographs; through 8/31. Danziger, 851 Madison Ave. (212-734-5300).

De Lellis—47 E. 68th St. (212-327-1482). "Animals Are Funny People," silly, pet-friendly photographs by Erwitt, Quigley, Wegman, Winogrand, Ylla, others; through 9/18.

Carlos Emilio—Photographic landscapes of nearly geometric order; through 9/18. Throckmorton, 153 E. 61st St. (212-223-1059).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Sea Change," contemporary photographs of seascapes by Adams, Cooper, Flick, Klipper, Stewart, West, Yamazaki, others; and "Myths, Dreams, and Realities in Contemporary Argentine Photography," with works by Casaballe, Díaz, Gil, Lestido, Valansi, Zout, others; through 9/26.

ICP Midtown—1133 Sixth Ave., at 43rd St. (860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (free 5–8, donation suggested), Sat. and Sun. 10–6; $6, $4 students and seniors. "Bill Brandt: A Retrospective." Approximately 150 vintage prints spanning 50 years of the British photographer's career; 8/26–10/31.

David LaChapelle—Photographs by the artist, whose commercial work has been seen in the campaigns of Jean-Paul Gaultier, Giorgio Armani, MTV, Pepsi, and Levi's; through 9/15. Shafrazi, 119 Wooster St. (212-274-9300).

Newseum—580 Madison Ave. (212-317-7596). Photographs of Beatle-mania by Harry Benson, through 9/4; photographs of eleven American presidents from the pages of *Time* magazine, through 9/25.

PaceWildensteinMacGill—32 E. 57th St. (212-759-7999). Photographs by Judith Joy Ross and a group exhibition of works by Callahan, Close, Schad, Sudek, others; through 8/27.

Richardson—560 Broadway (212-343-1255). "Summer Reading," featuring images of books by Bravo, Brouws, Chalmers, Devine, Kertesz, Opton, Rubin, Verburg, others; through 8/27.

Francesca Woodman—Black-and-white photographs taken between 1972 and 1981, the year the artist died, that depict images of her body with found objects; through 8/31. Goodman, 24 W. 57th St. (212-977-7160).

Museums

American Craft Museum—"Head, Heart, and Hands: Native American Craft Traditions in a Contemporary World." A survey of works in all media by contemporary Native Americans; through 10/10. . . . "The Spirit of Cloth: African-American Quilts Today." Fiber-art works by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. 40 W. 53rd St. (212-956-3535); Tues.–Wed., Fri.–Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The *Endurance:* Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/11. . . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West, at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 11/28. 725 Park Ave., at 70th St. (212-517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts—"Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory, ca. 1690-1766." A survey of porcelain objects produced by the Saint-Cloud porcelain factory; through 10/24. 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts—"Urban Mythologies: The Bronx Represented Since the 1960s." Works by John Ahearn, Renee Cox, Maya Lin, Gordon Matta-Clark, Pepon Osorio, Tim Rollins & K.O.S., others; through 9/5. . . . "Con(text): Words, Text, and Meaning in the Permanent Collection." Works from the museum's permanent collection by Glenn Ligon, Carrie Mae Weems, and others; through 9/5. . . . "Artists in the Marketplace: Nineteenth Annual Exhibition"; through 10/31. . . . "Art and Media School: Annual Student Exhibition"; through 9/19. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"Beyond Technology." The latest installment of the museum's "Working in Brooklyn" series, featuring works that use various technologies by the Brooklyn-based artists Rico Gatson, Perry Hoberman, Roxy Paine, Fatimah Tuggar, and Janet Zweig; through 9/12. . . . "Impressionists in Winter: *Effets de Neige.*" Paintings of winter scenes by Monet, Renoir, Pissarro, Sisley, Caillebotte, and Gauguin; through 8/29. . . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. . . . "Winslow Homer: Illustrating America." Approximately 75 wood engravings selected from a collection of more than 225 works given to the museum by Harvey Isbitts; through 10/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Tues.–Fri. 10–5 (Thurs. to 8), Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors (admission to "Impressionists in Winter" is $9.50 adults, $7.50 students and seniors and includes general admission).

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"El Nuevo Mundo: The Landscape of Latino Los Angeles." Photographs by Camilo José Vergara that reveal the transformation of the physical character of Los Angeles County as its population has become increasingly Latin; through 9/5. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $5, $3 seniors and students.

Dahesh Museum—"Revealing the Holy Land." Photographs of Jerusalem and the Sinai Desert taken between 1850 and 1880 by the French writer Maxime du Camp, the Alsatian photographer Auguste Salzmann, and Sergeant James McDonald of the Royal Engineers; through 8/28. 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Frick Collection—"From the National Gallery of Art to the Frick Collection: Manet's *The Dead Toreador* and *The Bullfight*—Fragments of Lost Salon Painting Reunited." The first exhibition of two fragments of a painting that was originally titled *Incident in a Bullfight* and was cut into pieces by the artist after he exhibited it at the Paris Salon in 1864; through 8/29. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"John Singer Sargent, Draughtsman: Works From the Corcoran Gallery of Art." More than 90 works on paper by the expatriate American artist (1856–1925) from the Corcoran's permanent collection, among them very early drawings made while he was living with his parents in Italy, charcoal portraits of fashionable personalities of the Edwardian era, and drawings for two Boston mural projects; 8/31–10/30. New York University, 100 Washington Square East (212-998-6780), Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Surrealism: Two Private Eyes, the Nesuhi Ertegun and Daniel Filipacchi Collections." Approximately 700 works from the collections of Daniel Filipacchi and the late Nesuhi Ertegun, longtime friends who assembled two of the most important private holdings of Surrealist art; through 9/12. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Guggenheim Museum SoHo—"Andy Warhol: The Last Supper." Paintings from the artist's final series, created during the last year of his life for the gallery rooms of a Milan bank located directly opposite the church of Santa Maria delle Grazie, where Leonardo da Vinci's *Last Supper* is located; through 12/30. 575 Broadway, at Prince St. (212-423-3500), Thurs.–Mon. 11–6; $8, $5 seniors and students.

Jewish Museum—"Facing West: Jews of Central Asia and the Caucasus." More than 300 objects, among them costumes, jewelry, and ceremonial art, illuminating Jewish life in Bukhara, Samarkand, and Tashkent in Central Asia and the areas of Dagestan and Azerbaijan in the Caucasus, all drawn from the Russian Museum of Ethnography in St. Petersburg; through 10/17. . . . "Sophie Calle: The Eruv of Jerusalem." An installation of photographs and text by the French artist, inspired by the concept of *eruv,* a rabbinic prohibition against carrying objects outside one's home on the Sabbath; through 10/17. . . . "Shari Rothfarb: Water Rites." An installation exploring the Jewish tradi-

Retrospective There's still time to catch the much-ballyhooed retrospective of paintings by John Singer Sargent that bypassed New York—it's up through September 26 at Boston's Museum of Fine Arts. On the other hand, no major travel is required for "John Singer Sargent, Draughtsman," an exhibition of the Corcoran Gallery of Art's impressive holdings of works on paper by the American expatriate, at New York University's Grey Art Gallery, 100 Washington Square East; August 31 through October 30.

tion of *mikvah* (ritual bath); through 10/17. . . . "Sigmund Freud: Conflict and Culture." An exhibition organized by the Library of Congress examining the life and work of the psychoanalyst through vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; through 9/9. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Recent Acquisitions of Twentieth-Century Design and Architecture"; through 11/14. . . . "Klee Cities." Paintings, drawings, and works in other media by Paul Klee depicting cities, drawn from the museum's Berggruen Klee Collection; through 9/5. . . . "Barbara Chase-Riboud: The Monumental Drawings." Twenty-four drawings by the sculptor and writer that memorialize historical, literary, and artistic figures; through 9/5. . . . "Prayer Book for a Queen: The Hours of Jeanne d'Evreux." A display of the pages from the medieval prayer book, whose depictions of the Christmas and Easter stories and the life of the crusader king Saint Louis are among the most evocative paintings of the Gothic era; through 8/29. . . . "Devotions and Diversions: Prints and Books From the Late Middle Ages in Northern Europe"; through 8/29. . . . "Recent Acquisitions of Twentieth-Century Design and Architecture"; through 11/14. . . . Hans Hofmann at the Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; through 10/17. . . . "Guardians of the Longhouse: Art in Borneo." The first American exhibition devoted exclusively to the Kenyah-Kayan art of central Borneo; through 1/16/20. . . . "Treasures of Early Photography From the Rubel Collection." Works by William Henry Fox Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, and Julia Margaret Cameron; through 9/19. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum of American Folk Art—"Beyond the Square: Color and Design in Amish Quilts." Twenty masterpieces from the museum's collection; through 11/7. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Different Roads: Automobiles for the Next Century." An exhibition of nine contemporary automobiles that embody fresh approaches to automotive design; through 9/21. . . . "Fame After Photography." A survey examining how photographic images changed the representation and meaning of fame over the last 200 years; through 10/5. . . . "The Un-Private House." The first project of the Lily Auchincloss Series of Architecture Exhibitions, examining 26 homes by international architects whose designs reflect the transformation of the private house in response to changing cultural conditions and recent architectural innovations; through 10/5. . . . "Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MOMA." Approximately 100 of the nearly 1,600 prints left to the museum by Mrs. Rockefeller, by George Bellows, Emil Nolde, Henri de Toulouse-Lautrec, Diego Rivera, and others; through 9/21. 11 W. 53rd St. (212-708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Fashion on Stage: Couture for Broadway Theater, 1910–1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/00. . . . "Heritage of Care: The American Society for the Prevention of Cruelty to Animals." An exhibition tracing the history of the ASPCA in New York; through 10/31. . . . "New New York Views: Recent Acquisitions." Recently acquired paintings of New York City by Moses Soyer, Tom Christopher, Sharon Florin, Daniel Hauben, and others; through 9/5. . . . "Paul Robeson: Artist and Citizen." A multimedia celebration of the life of the actor, singer, and human-rights activist; through 9/5. . . . "The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preeminent photography studio; through 9/26. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

National Academy of Design and School of Fine Arts—"All That Is Glorious Around Us: Hudson River School Paintings." Paintings by 60 members of the Hudson River School, including Frederic E. Church, Thomas Cole, Sanford Gifford, William Trost Richards, and others; through 9/8. . . . "Men Without Women: Paul Cadmus as Curator." An exhibition organized by Cadmus of paintings, works on paper, and sculptures that depict men, by Robert Rauschenberg, George Tooker, Kenyon, Cox, N. C. Wyeth, and others; through 8/29. 1083 Fifth Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

New Museum of Contemporary Art—"The Time of Our Lives." Works on the subject of age and aging by more than 60 artists; through 10/17. . . . "Keith Piper: Relocating the Remains," multimedia installations that digitally remix the last fifteen years of the British artist's collages, paintings, and sculpture; through 10/17. . . . "Offside: Dolores Zinny and Juan Ignacio Maidagan." A stairway installation by two emerging Argentine artists; through 10/17. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New-York Historical Society—"Glimmers of the Past: Presentation Silver From the Collection of the New-York Historical Society"; through 12/5. . . . "Building History: History Building," an exhibition tracing the uptown migration of the New-York Historical Society from its 1804 beginning in Federal Hall, at the corner of Wall and Nassau Streets, to its present Central Park West location; through 10/27. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Philippe Starck: Furniture & Objects." A survey of furniture and household objects by the contemporary designer; through 8/29. . . . "0044: Contemporary Irish Art in Britain"; through 8/29. . . . "Animal.-Anima.Animus."; through 8/29. . . . "David Reed Paintings: Motion Pictures"; through 8/29. . . . "Anna Oppermann: Being Different (Why Is She So Different?) 1970–1986"; through 8/29. . . . "Site-Specific Project by Claude Lévêque"; through 8/29. . . . "Paintings by John Tweddle From the Robert C. Scull Collection"; through 8/29. . . . "Pavilion by Philip Johnson." A D.J. booth and dance pavilion designed by the architect for "Warm Up," P.S. 1's second annual outdoor D.J. series; through 9/11. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation. . . .

Pierpont Morgan Library—"New York Collects: Drawings and Watercolors, 1900–1950." Works on paper drawn from 73 collections in and around New York; through 8/29. . . . "Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16/2000. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Queens Museum of Art—"Global Conceptualism: Points of Origin, 1950s–1980s." The history of conceptual art as seen through the works of more than 135 artists; through 8/29. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Whitney Museum of American Art—945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Jeanne Silverthorne: The Studio Stripped Bare, Again." A site-specific installation of cast-rubber sculptures of recognizable objects such as electrical fuse boxes, light sockets, and wires, presented alongside abstract rubber sculptures; through 10/15. 120 Park Ave., at 42nd St. (212-878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photograph courtesy of the Corcoran Gallery of Art.

restaurants

Summer Sauces...Box Tree...Wine Bari

Object of Desire
Soup du Pour

To prepare his cold celery soup, Jo Jo chef Christopher Beischer purées three parts of the vegetable—the root, the branch, and the seed—and adds buttermilk for slightly tangy seasoning. At table, *the summer soup is poured dramatically over chunks of succulent* poached crayfish, the freshwater crustacean revered in France and Louisiana for its mild, lobsterlike sweetness. [160 East 64th Street; 212-223-5656.]

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M–E) AE, MC, TM, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Canal House—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, the crab cakes, and the cornmeal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (212-965-3588). (M–E) AE, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (212-966-4900). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.*

Deanna's—Owner and recording artist Deanna Kirk sings nightly at her relocated supper club, now on the Lower East Side, where surprise guests drop in for impromptu performances. Silk lampshades and candlelight transform a space built in the twenties as a Yiddish theater, and an alumnus of the kitchens of Le Cirque and Bouley turns out American bistro fare. *107 Rivington St. (212-420-2258). (I) ($).*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (212-431-1112). (M) AE, DC, MC, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative American bistro fare includes an acclaimed roasted garlic-lemon chicken with spinach and mashed potatoes, barbecued pork ribs, and lobster cakes served with a sweet corn salad. *179 W. Broadway (212-219-2010). (M–E) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (212-513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 Macdougal St. (212-475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each

Photograph by Liz Steger.

table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (212-226-9400). (M) AE, DC, DS, MC, V.*

The Screening Room—You don't need to be a cineast to love this cool, comfortable restaurant, with its velvet curtains and high ceilings, but it helps. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. *54 Varick St. (212-334-2100). (M–E) AE, DC, MC, TM, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $14.95 all-you-can-eat on Monday night. *143 Spring St. (212-431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (212-227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (212-509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Apple Restaurant—This Village restaurant features two kitchens: one for vegetarians, one for meat eaters. And a Vietnamese menu. Dishes worth sampling include lean duck, sautéed tuna and broiled salmon, and fresh jumbo oysters from the raw bar. The full bar offers grappa, bourbon, and microbrewed beers. *17 Waverly Pl. (212-473-8888). (I) AE, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). (M) AE, DC, DS, MC, V.*

Roettele A.G.—One of the very few places on these shores to serve a distinctive mix of Swiss and German cuisines, including hearty specialties like spaetzle, sauerbraten, Wiener schnitzel, and fondue. There's a lovely garden and, on Thursdays, the exotic strains of live Swiss music. *126 E. 7th St. (212-674-4140). (M) AE, DC, DS, MC, TM, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

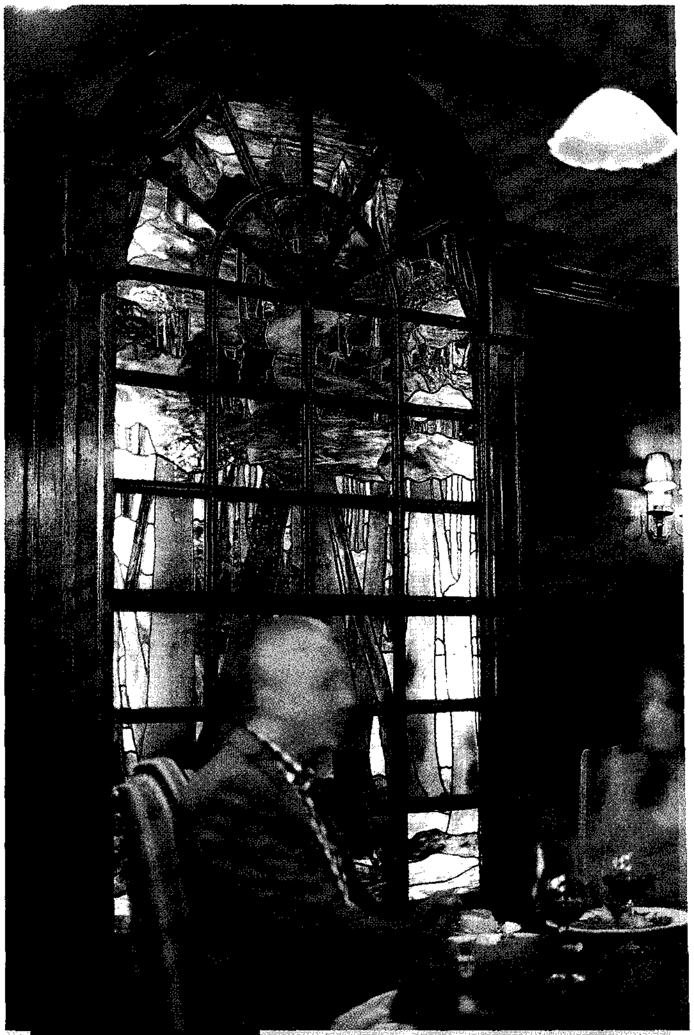
Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (212-414-0931). (I–M) AE, DC, MC, TM, V.*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. (A newer uptown branch offers a similar menu of American classics like chicken potpie and grilled steaks and burgers, and is decorated with a similar canine motif.) *190 W. 4th St. (212-633-2275). Also, 1152 First Ave., at 63rd St. (212-688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the



Photograph by Kenneth Chen.

ASK GAEL

Is any place as romantic as the Box Tree used to be?

There's still the Box Tree, and not much has changed. Having settled with the union, that wonderfully wild and woolly Bulgarian Augustin Paege sold the place to his longtime manager, Gila Baruch. "With the millennium and so much fusion cooking, I try to hold on to the past," she says. So roasted-red-pepper vinaigrette may replace the mousseline on the salmon, and there's mango in the molasses-glazed duck salad, but you'll find many Box Tree classics from olden times—terrine of truffled duck-liver mousse, blini with salmon caviar, sweetbreads with Madeira and—what's this? Polenta. But there is still candlelight after dusk, a rose on each napkin, the glorious Tiffany stained glass, and, so far anyway, tuxedoed captains. Romance has its price: The five-course prix fixe is now an obscene $86, but there's a new $65 three-course dinner option. And the $42 lunch may entice your favorite ambassador from the nearby United Nations. (250 East 49th Street; 212-758-8320.)

lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

LeGans Bistro & Bar—Those romantic, cobblestone-paved streets of the meatpacking district seem a perfect setting for a French bistro like this new one, offering a menu of staples like bass, rack of lamb, and cod, all finished with a Provençal-ish flourish. *46 Gansevoort St. (212-675-5224). (M) AE, MC, TM, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (212-685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

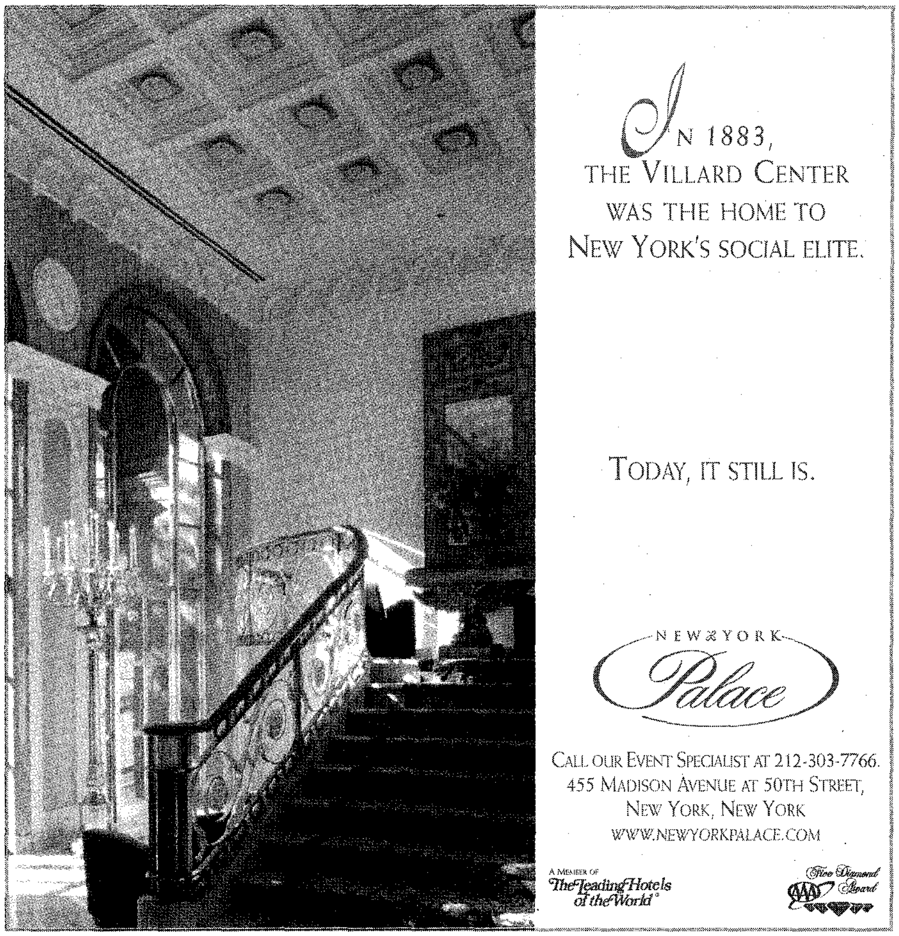
Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've



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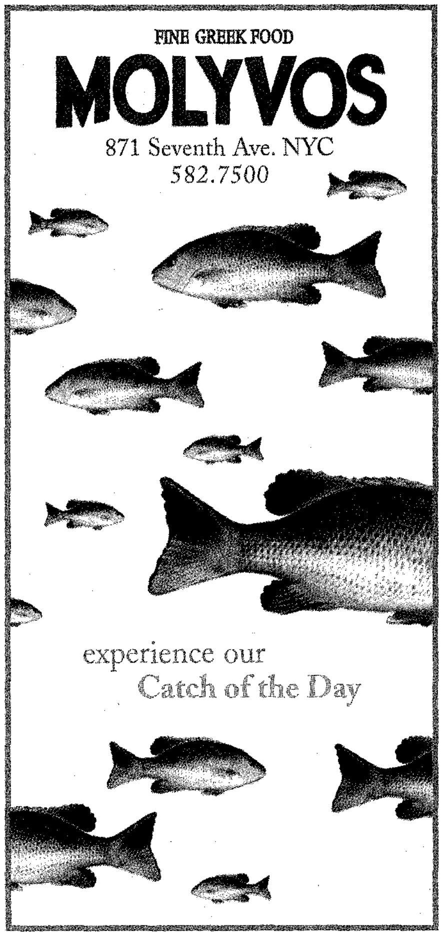

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made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (212-777-6211). (M) AE, MC, V.*

Turkish Kitchen—This crimson-walled den has long been a beacon for adventurous eaters, who come for house specialties including kebabs, seafood, and a variety of Turkish appetizers. *386 Third Ave., nr. 27th St. (212-679-1810). (M) AE, DC, DS, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (212-683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. *110 Fifth Ave., at 16th St. (212-727-3251). (I) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare.

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Shopping **Despite what your calendar says about the autumnal equinox, we all know summer winds down on Labor Day. That gives us two weeks to make the most of the old outdoor grill before it goes into seasonal retirement. American Spoon Foods—the scrumptious fruit-preserves sideline of An American Place chef Larry Forgione—has just introduced two new barbecue condiments ($5.99) that solve the perpetual conundrum of what to do with yet another fish-market-fresh piece of tuna or naked chicken cutlet. The apple-cider grilling sauce, made from pressed Michigan apples enhanced with brown sugar, cider vinegar, roasted onions, and spices, is an ideal match for the mild flavor of salmon. And the peanut-and-ale grilling sauce adds a slightly spicy piquancy to shrimp, scallops, pork, lamb, and vegetables. (Available at Grace's Marketplace; 1237 Third Avenue, at 71st Street; 212-737-0600.)**

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APPLE CIDER
GRILLING SAUCE
Northern Michigan cider with brown sugar, roasted onions and spices. Excellent on salmon, pork and poultry. Brush on generously before or during cooking
Net Wt 14 oz (396 g)

The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

The Rocking Horse Mexican Cafe—Mexican-themed café, with plenty to do and plenty to drink at the tables. The dining room's gold walls are adorned with art that customers have drawn at the tables. *182 Eighth Ave., nr. 20th St. (212-463-9771). (I) AE, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

The Tonic—Thanks to design features like a century-old mahogany-and-cut-glass bar, this new American restaurant and tavern manages to feel like old New York. The cooking, courtesy of Chris Gesualdi, couldn't be more modern: Reggiano-crusted sea bass and shrimp scampi with curried basmati rice and broccoli indicate his global influences. *108 W. 18th St. (212-929-9755). (M–E) AE, CB, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (212-980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions—and, as demonstrated by its sushi bar, other countries. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. *219 E. 44th St. (212-682-5678). (I–M) AE, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (212-755-4155). (M) AE, DC.*

Montebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party

Photograph by Dasha Wright Ewing.

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room available. *120 E. 56th St. (212-753-1447). (M) AE, CB, DC, MC, V.*

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (212-583-1668). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (212-223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Broadway Joe Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (212-246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. *163 W. 47th St. (212-391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (212-869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, TM, V.*

Michael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. *24 W. 55th St. (212-767-0555). (M–E) AE, DC, DS, MC, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (212-582-7500). (M) AE, DC, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (212-302-0112). (M) AE, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (212-246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—is served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (212-245-9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (212-869-4545). (I–M) AE, DC, MC, TM, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) in the lower level of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. The rooftop terrace is open seasonally for a lighter bite, a glass of wine, or an espresso. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Boxers—This uptown outpost of the Greenwich Village Boxers has a similar menu of American staples like chicken potpie, burgers, and steaks. This spot, in the shadow of the Queensboro Bridge, enjoys the distinction of being one of the birthplaces of the Upper East Side swinging singles scene. In fact, the Tom Cruise vehicle *Cocktail* was filmed on the premises. *1152 First Ave., at 63rd St. (212-688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

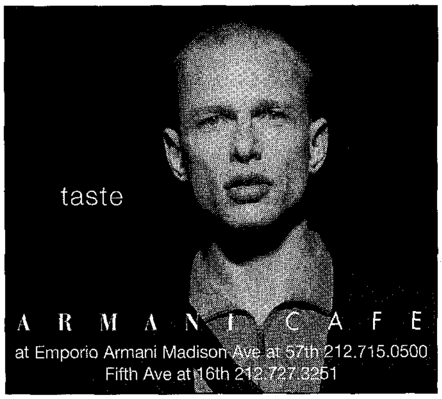
Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Opening

Upward Spiral

SoHo habitués and tourists have long prized Cafe Bari as an unpretentious (for the neighborhood) place to pick up a sandwich or salad on a relatively modest budget. But after 'Paper' magazine vacated its upstairs offices, Bari expanded up a spiral staircase into a new second-floor dining room with enormous picture windows and an open kitchen. There, chef Todd Illes cooks wood-oven pizzas, pastas, and ambitious entrées (garlic-crusted rack of lamb, roast Chilean sea bass) that run from $17 to $24. And after six, the downstairs takeout counter morphs into a more trendily appropriate (for the neighborhood) wine, cheese, and caviar bar. (529 Broadway; 212-431-4350.)

Photograph by Kenneth Chen.



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Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (212-517-2233). (M–E) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (212-961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (212-874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (212-234-0700). (M) AE, MC, V.*

Brooklyn

Casa Pepe—Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace to warm up the gray days of winter. The seafood-heavy menu finds best expression in the zarzuela de mariscos, the paella marinera, and the tacos Vera Cruz. *114 Bay Ridge Ave. (718-833-8865). (M) AE, DC, DS, MC, V.*

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

nightlife

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Concerts

Allman Brothers Band—8/27 at 7:30. *Jones Beach Amphitheater, Wantagh (212-307-7171). $25.25–$38.25.*

Jeff Beck/Johnny Lang—8/25 at 7:30. *Jones Beach Amphitheater, Wantagh (212-307-7171). $15–$32.*

Black Sabbath—With Godsmack; Drain STH. 8/24 at 7. *Jones Beach Amphitheater, Wantagh (212-307-7171). $25–$65.*

Anne Murray—8/29 at 7. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000). $37.50.*

Olivia Newton-John—8/25 at 8. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000). $47.50.*

Bonnie Raitt, Shawn Colvin, Bruce Hornsby, David Lindley—8/29 at 7:30. *Jones Beach Amphitheater, Wantagh (212-307-7171). $15–$39.*

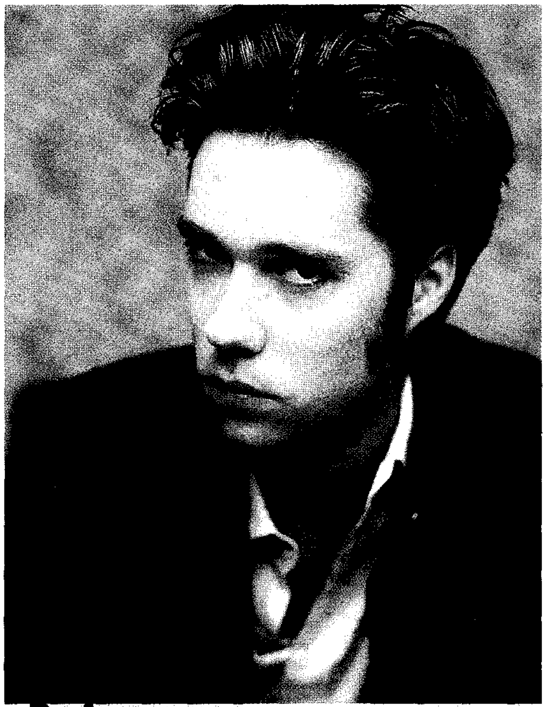
Diamond Rio—8/26 at 8. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000). $32.50.*

Kenny Rogers—8/24 at 8. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000). $40.*

"Scintillating City Sounds"—Free-concert series every Thursday from 12:30 to 1:30 at Rockefeller Center's Garden Park. 8/25: Tony Corbiscello Big Band. *1251 Sixth Ave., at Rockefeller Center. Free.*

Vanilla Fudge—8/28 at 8. *Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000). $32.50.*

"Y-107's 1999 Live Lunch Concert Series"—Performances every Thursday at noon. 8/26: Shane Minor. *Austin J. Tobin Plaza between the World Trade Center Towers. Free.*



Photograph by Alison Dyer/Dreamworks.

Performance

Wright on Time

His craggy voice has earned him comparisons to Tom Waits, but Rufus Wainwright, whose songs exude a romanticism that's all too rare in this cynical age, isn't nearly as contrived as the perpetually down-and-out Waits. Wainwright will be showcasing work from his new, as-yet-untitled album (expected in 2000) at the Knitting Factory August 27, 28, and 29. (See "Small Stages.")

Small Stages

Arlene Grocery—8/24: Sprinkle Genies; the Erics; Money Shot. 8/25: The Bed Devils; Dequincy's Dream; Eddie Woods Band. 8/26: Saccharine; Perforated Head; Motel Girl. 8/27: Ultra Fine; Martins Folly; Reid Paley. 8/28: Ben Trovato; Nipple. 8/29: The Recoys; Liz Wakeman; Russell Wolfe. 8/30: Punk Rock Karaoke; Monique St. Walker; Collector. *95 Stanton St. (212-358-1633). $.*

The Baggot Inn—8/24: "Songwriter's Showcase." 8/25: The Resonators; Judy Jae. 8/26: John Michael Hersey Band; Kitty Hawk. 8/27: Kaluka Bone; Down Home Souls. 8/28: David Clare; Morgan's Canon. 8/29: The Last Tribe. 8/30: Acoustic open Mike. *82 W. 3rd St. (212-477-0622).*

Bottom Line—8/24: Suzy Bogguss. 8/24: Wayne "the Train" Hancock. 8/27: David Johansen and the Harry Smiths. 8/28: "Required Listening" with Lauren Kinhan, Willie Porter, and more. 8/30: "Modern A Cappella" featuring National Harmony Sweepstakes winners the Accidentals; Seven and Sovoso. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—8/24: Superchunk. 8/25–8/26: Guster. *6 Delancey St. (212-533-2111).*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. 8/26: The Mooney Suzuki; Holly Golightly; Knoxville Girls. 8/27: "Mutiny" with Rehka, Siriaki, and Vernon Reid. 8/28: "Direct Drive," with Swingsett; Reid Speed; Doomer. *416 W. 14th St. (212-229-0785). $.*

Fez—Sundays: Kiki and Herb: "Have Another." Thursdays: Mingus Big Band. 8/27: Professor & Maryann. 8/28: Susan McKeown. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Irving Plaza—8/29: "Reggae Millennium Concert," featuring Toots & the Maytals; Luciano. 8/30: Tenacious D. *17 Irving Pl. (212-777-6800).*

Joe's Pub—8/25–8/26: Hazelle Goodman. 8/27: C. J. Chenier. 8/29: Charlie Hunter. *425 Lafayette St. (212-239-6200).*

Knitting Factory—8/24: Rebirth Brass Band. 8/26: Kristen Hersh. 8/27–8/29: Rufus Wainwright. *74 Leonard St. (212-219-3055). $.*

Manitoba's—Shows at 10. No cover. 8/26: Vasquez. 8/28: Adam Roth. 8/30: Beat Rodeo. *99 Ave. B (212-982-2511).*

Maxwell's—8/25: Ted Leo Pharmacists; the Rock-A-Teens; the Holy Childhood. 8/26: Eddie From Ohio; Terri Allard. 8/27: Guster. 8/28: The Grip-weeds; Travis Pickle; the Local Rabbits. 8/30: The Muffs; the Prissteens; Buck. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—8/24: Steve Wynn; Willard Grant Conspiracy; Steve Espinoza; Shane Minor. 8/26: Empire State Soul Club. 8/27: God Is My Co-Pilot; Arab on Radar. *217 E. Houston St. (212-260-4700).*

P.S.1 Contemporary Art Center—Saturdays 4–9 P.M. 8/28: Kitty Badass; Who Killed Teacher; Nova Navis. *22-25 Jackson Ave., at 46th St., Long Island City (718-784-2084).*

S.O.B.'s—Most nights, sets at 10 and midnight. 8/24: Yellowman. 8/25: J. P. Torres. 8/26: Bombalayo. 8/27: Island Heat Party. 8/28: Ogans; Karnival. 8/30: Anacaona. *204 Varick St. (212-243-4940).*

Tramps—8/28: The Muffs; the Prissteens. *51 W. 21st St. (212-727-7788).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 8/26: The Still; Seeking Homer. 8/27: Robert Walter's 20th Congress. *161 Hudson St. (212-966-5244). $.*

Clubland

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights, like the bi-weekly deep-house-themed "N'Ice," the friendly, long-running house-music party "Bang the Party," a nifty trip-hop night called "Nice & Easy," and "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. *418 W. 14th St. (212-206-1590).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Saturdays belong to the British rock of "Tiswas"; on Sundays, D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Neil Aline, host of NYU's ultra-hip "BPM" radio show, hosts "Rendez-vous" every Tuesday. It's a strictly "No D.J.'s" party where media folk, artists, and others take their shot on the wheels of steel. Saturdays, things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave. (212-228-0444). $.*

Life—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, *Austin Powers*–esque midweek romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party with music from resident D.J. Adam Scott. Thursday night's "Get a Life!" is a glammy hoot thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. And, coming soon, Life will host a monthly drum-'n'-bass party called "Heat." *158 Bleecker St. (212-420-1999).*

Mother—This meatpacking-district mainstay plays host to some of New York's wildest, weirdest parties. Tuesdays belong to Jackie 60, the legendary night with brilliantly off-kilter themes like the Kate Moss–inspired, models-in-distress "Pooped Out Party Girls." Thursdays are taken over by the very gothic "Long Black Veil," and Fridays are the strictly-for-girls "Clit Club." *432 W. 14th St. (212-366-5680).*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. 8/27: Sasha & Digweed; Jimmy Van M. *530 W. 27th St. (212-268-1600).*

205 Club—Blink and you could miss this tiny, unassuming Lower East Side nightspot on a particularly desolate block of Chrystie Street. But the club's out-of-the-way locale perfectly fits the many unassuming (but nonetheless excellent) parties that happen here, including the underground hip-hop night "Indie 500," where great D.J.'s like Mr. Len, Eclipse, and Matt Glazer take over the wheels of steel; and "Soul-Sa," a cool new house-music party on Sundays with D.J.'s Mario Roberto and Richard Lescrees. An added bonus: Most nights, the cover barely scratches the $5 mark. *205 Chrystie Street ("Soul-Sa" info: 212-473-5816; "Indie 500" info: 212-592-0903).*

Vanity—This small, unassuming club stays fairly quiet most of the week but livens up Wednesdays with the drum-'n'-bass, house, and hip-hop party "Surface," featuring local D.J.'s Swingsett and Reid Speed, and Thursdays with the excellent drum-'n'-bass party "Physics," which draws top talent from the U.K. One note of caution: Vanity's bar staff is among the rudest in the city. *28 E. 23rd St. (212-254-6117). $.*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. "Little" Louie Vega spins at the relaxed, low-key (for now) house party "Sunset Ritual" every Wednesday; Fridays are hosted by deep-house D.J. Danny Tenaglia; Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter"; and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. *6 Hubert St., at Hudson (212-343-1379).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Ellington Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11. 8/24: The Famous Duke Ellington Orchestra. 8/25: "WBGO Jazzathon Fundraiser," with Don Braden, Kenny Barron, Dave Burrell, Benny Green, Louis Hayes, Javon Jackson, Junior Mance, Harry Allen, Renee Rosnes, and more. 8/26–8/28: "Celebrating the Latin Jazz Genius of Duke Ellington and Juan Tizol." *315 W. 44th St. (212-581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 8/24–8/29: Spyro Gyra. *131 W. 3rd St. (212-475-8592).*

Caviarteria SoHo—This little venue at the SoHo Grand features jazz and Latin acts. 8/26: Ray Mantilla's Tribute to Cal Tjadar. 8/27–8/28: Barry Altschul. 8/29: "The New Speak Easy." *310 W. Broadway (212-925-5515).*

Charlie Parker Jazz Festival—8/29 at 2. The Cedar Walton Trio with special guests Andy Bey and Etta Jones; Steve Lacy/Danilo Perez duets; Jackie McLean with the Cedar Walton Trio and special guest Gary Bartz; Betty Carter tribute: Don Braden Quartet with special guests Andy Bey and Etta Jones; Roy Haynes Quartet; Jaki Byard tribute: Fred Hersch with special guest Andy Bey. *Tompkins Square Park. Free.*

Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. *107 Rivington St. (212-420-2258).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 8/24: Maryanne McSweeney Quartet. 8/25: Chuck Clark Little Big Band. 8/26: Mike Pojila Quartet. 8/27: Dave Pietro Quartet. 8/28: Rudresh Mahanthappa Quartet. 8/30: Marya Lawrence & Metamorphosis. *349 E. 13th St. (212-533-6212).*

Garage Restaurant and Cafe—A comfortable West Village jazz spot located in a former auto garage. 8/24: David Coss. 8/25: Sheila Cooper. 8/26: Kendra Shank. 8/27: The Herschey Barr Band. 8/28: "Jazz Brunch," with Antonella Dini; "Evening Jazz," with David Coss. 8/30: Howard Williams Jazz Orchestra. *99 Seventh Ave. South (212-645-0600).*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 8/24–8/29: Monty Alexander Trio. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. $15–$25 cover; $10 minimum. 8/24–8/29: "The Kenny Durham 75th Birthday Celebration Week," with Don Sickler, Ron Carter, Ronnie Matthews, Kenny Washington, and more. *116 E. 27th St. (212-576-2232).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 8/24–8/29: Benny Golson Quartet. *88 Seventh Ave. So., at Bleecker St. (212-242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: "Klezmer Sundays." 8/25: Tony Trishcka. 8/26: Scarlet Z; Matt Moran. 8/27: Brian Ritchie; Liza Wakeman. 8/28: Eschaton; Immigrant Suns; Black Beetle. 8/29: Frank Pahl; Misha Feigin. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 8/24–8/29: Eric Reed Sextet. *178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8,10, and midnight. Jim Norton, D. C. Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays,

Performance

Funny People

They may have opened for Pearl Jam, but Tenacious D are anything but humorless, fame-weary sourpusses. Instead, the duo, who bill themselves as "the Greatest Band on Earth," offer wonderfully funny, intricately told classic-rock-inspired narratives like "The Search for Inspirado." Catch all the laughs when they play Irving Plaza on August 30. (See "Small Stages.")

Photograph by Ray Mickshaw.

"New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. Through 8/22: Nick DiPaolo; Gregg Rogell; Greg Giraldo; Greer Barnes; Jim Norton. *117 Macdougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat., $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun., "New Talent Showcase." Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 8/19: "An Evening of Irish-American Stand-Up Comedy." 8/20–8/21: Mitch Fatel; Ted Alexandro; Eric Kornfeld. 8/23: Commedia dell'Jiles presents "Chapter One: Misty's Story." 8/25: "Comedy Salsa." 8/27–8/28: Angel Salazar. *34 W. 22nd St. (212-367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; Sat. at 8, 10, and midnight. *236 W. 78th St. (212-595-0850).*

Surf Reality—The Lower East Side's fave spot for sketch and improv, slackerly and otherwise. Thursdays: "The Black, the Jew and You!" *172 Allen St., second floor (212-673-4182). $.*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Early shows Tues.–Sat., late shows Fri. and Sat. Sundays: The Howard Fishman Quartet. *59 W. 44th St. (212-840-6800).*

Bemelmans Bar—Through 10/9: Peter Mintun. $10 cover charge; $5 at the bar. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Danny's Skylight Room—$20; $15 minimum. Through August: Claiborne Cary in "Claiborne Cary Alive!" *346 W. 46th St. (212-265-8130).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. Though August: Charles Cermele's "Ask Me Again." *363 W. 46th St. (212-586-0244).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 8/28: Mr. Ruby Rims in "Movin' On Up" with John McMahon. *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Red Blazer—Mondays: Lenore and the Dukes. Tuesdays and Wednesdays: Sol Yaged and His Swing Band. Thursdays: Stan Rubin Band. Fridays: Sam Ulano's Bourbon St. Swingers. Saturdays: Sam Ulano's Bourbon St. Swingers and Bob Cantwell Sextet. Sunday brunch: Sam Ulano's Bourbon St. Swingers. Through August: Cary Hoffman's "Frank Sinatra Celebration." *32 W. 37th St. (212-564-3945).*

Ground Rules:

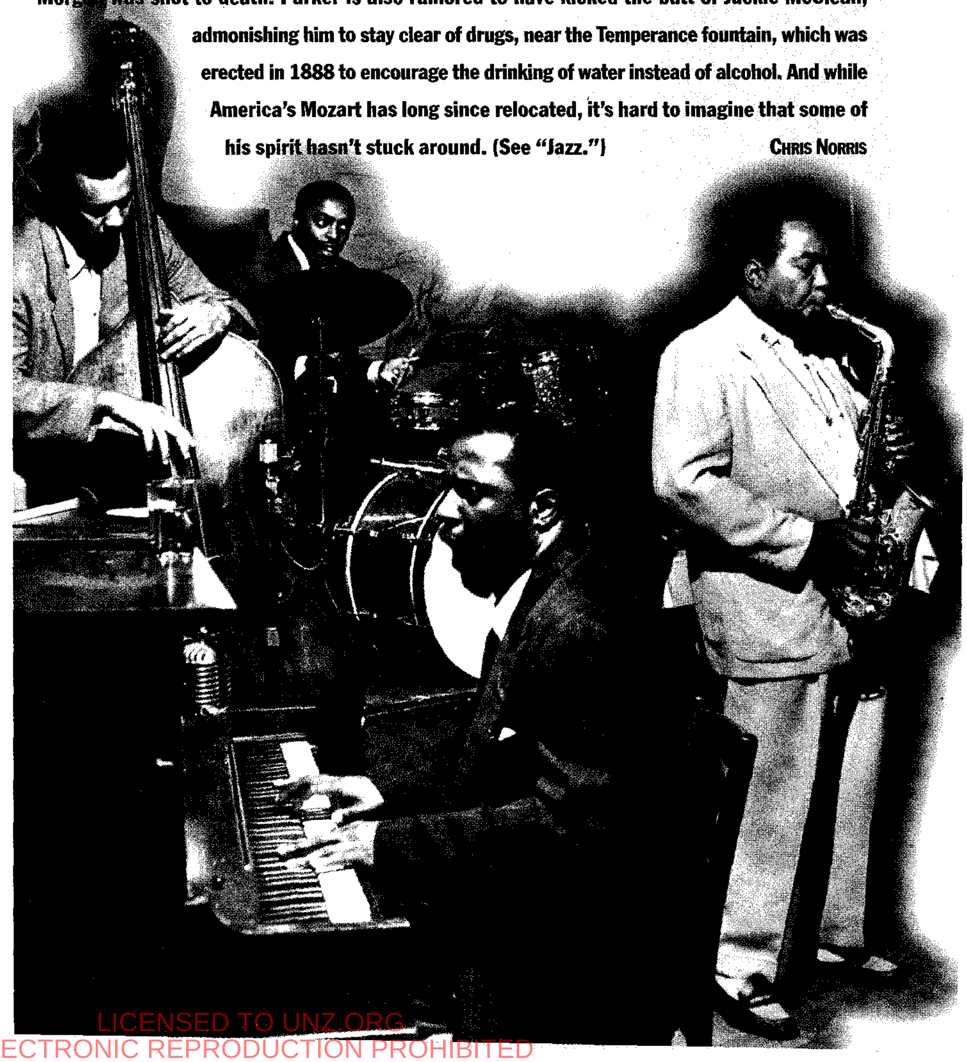
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Bob Parent.

Performance

Bird Land

The bane of this season's jazz performances has been the tribute concert. Economics demand marquee names, ticket buyers like nostalgic hooks, and somewhere in that calculus we end up with a Talmudic onstage re-creation of Miles Davis's album *Kind of Blue*. Given such bell-jar retrospectives, it's pretty remarkable when a jazz tribute manages to remain not just tasteful but homey—especially when the subject is about as imposing as they come. Greats don't get greater than saxophone genius Charlie Parker, but the Charlie Parker Jazz Festival has remained a consistently lively, familial affair since its inception in 1993. Far from the confines of Lincoln Center and Carnegie Hall, this free annual concert has filled a leafy corner of Tompkins Square Park with the sounds of former Parker colleagues like Roy Haynes and Hank Jones, fiery heirs like Jackie McLean and Jimmy Heath, and youngsters like Roy Hargrove and David Sanchez—all without sounding like some bebop audio-animatronic review. This year, festival organizers Jim Luce and Sam Turvey are further tempting fate by commemorating not just Parker's 79th birthday but also Duke Ellington's 100th, Milt Jackson's seventieth year of performing, and the memories of departed giants Jaki Byard and Betty Carter. "It's arguably pretty contrived," says Turvey, "but we do the best we can." They'll be abetted by a well-chosen cast—including McLean, alto-saxophonist Gary Bartz, drummer Roy Haynes, pianist Cedar Walton, and many other luminaries both bop-era and postbop—as well as the bonhomie of Parker's old neighborhood itself. His dwelling place was a basement apartment at 151 Avenue B (the block was renamed Charlie Parker Place in '93), and he used to walk his stepdaughter Kim to school not far from the club Slugs, where trumpeter Lee Morgan was shot to death. Parker is also rumored to have kicked the butt of Jackie McClean, admonishing him to stay clear of drugs, near the Temperance fountain, which was erected in 1888 to encourage the drinking of water instead of alcohol. And while America's Mozart has long since relocated, it's hard to imagine that some of his spirit hasn't stuck around. (See "Jazz.") **CHRIS NORRIS**



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in concert

Chamber Music in Cooperstown

Classical Music

Wednesday, August 25

Cooperstown Chamber Music Festival—Performances of Haydn, Debussy, Gershwin, de Falla, and Mendelssohn. *Farmer's Museum, Lake Rd., Rte. 80, Cooperstown (607-547-1400), at 8; $20.*

Friday, August 27

Summergarden—The Mota Trio performs works by Betsy Jolas, Judith Weir, Karmella Tsepolenko, Ursula Mamlok, and Judith Lang Zaimont. *Sculpture Garden, Museum of Modern Art, 14 W. 54th St. (212-708-9491), at 8:30; free.*

Saturday, August 28

Cooperstown Chamber Music Festival—Performances of Beethoven, Handel/Halvorsen, Mozart, and Dohnányi. *Farmer's Museum, Lake Rd., Rte. 80, Cooperstown (607-547-1400), at 8; $20.*

Summergarden—See 8/27.

Sunday, August 29

Cooperstown Chamber Music Festival—Composer and humorist Bruce Adolphe hosts a family concert of works to be announced. *Farmer's Museum, Lake Rd., Rte. 80, Cooperstown (607-547-1400), at 3; $20.*

St. Bartholomew's Choir—Performs Palestrina's Missa Brevis. Daniel Moriarty, conductor. *St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0227), at 10:50 A.M.; free.*

Jazz

Andrew Hill Point of Departure Sextet—The jazz piano virtuoso and friends perform as part of the Lincoln Center Out-of-Doors Festival, 8/24 at 6:45. *North Plaza, Lincoln Center (212-875-5108); free.*

Reggie Workman Orchestra—Performs an evening of music in honor of John Coltrane, including performances from *Africa Brass* as part of the Lincoln Center Out-of-Doors Festival. With Ravi Coltrane and Nedra Olds-Neal with the Riverside Church Inspirational Choir, 8/27 at 8. *Damrosch Park Bandshell, Lincoln Center (212-875-5108); free.*

Dance

David Dorfman and Dan Froot—Perform *Horn, Bull,* and *Job,* three performance-art duets in a program entitled "Live Sax Acts" as part of Dance Theater Workshop's Carnival Series, 8/24, 8/25, and 8/28 at 8 and 8/29 at 3. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

Everett Dance Theater—Performs *The Marriage of Art and Science,* a piece exploring the physics of dance performance, as part of the Lincoln Center Out-of-Doors Festival, 8/25 at 6, with a special children's performance at 10:30 A.M. *Robertson Plaza, Lincoln Center (212-875-5108); free.*

La Troupe Makandal—Performs *Haitian Dances for Gédé,* a program of ritual music and dance, as part of the Lincoln Center Out-of-Doors Festival, 8/27 at 5:45. *Robertson Plaza, Lincoln Center (212-875-5108); free.*

Molly Hickok and Paule Turner—Hickok performs her solo work *Mary Chestnut's Bone Case,* about a privileged southern woman during the Civil War, and Turner performs *She's Out of Her Tree,* a solo piece about a desperate housewife's attempts to change her life, as part of Dance Theater Workshop's Carnival Series, 8/26 and 8/27 at 8. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

New York Baroque Dance Company—Performs *Vivaldi Carnivale,* an event that incorporates music, movement, puppets, and masks set to Vivaldi's *Four Seasons,* as part of the Lincoln Center Out-of-Doors Festival, 8/25 and 8/26 at 8. *South Plaza, Lincoln Center (212-875-5108); free.*

Patricia Fox and Tal Yarden—Perform *Corpus Exquisitus,* a site-specific piece based on the Surrealist game of exquisite corpse, composed of three divergent narratives woven together, 8/26–8/29 at 6. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Previews
Sax With Strangers

Saxophones, bullhorns, and telephones become instruments of artistic expression in 'Live Sax Acts,' the seriocomedy triptych by performance artists David Dorfman and Dan Froot (pictured). The program consists of three pieces—'Horn,' 'Bull,' and 'Job,' which deal with the typically Dorfmanesque and Frootian issues of love, lust, and anxiety in the modern world. 'Live Sax Acts' begins August 24 at Dance Theater Workshop (see 'Dance').

Photograph by Beatriz Schiller.

the mix

Yusef Komunyakaa...Strange Justice

John Leonard's TV Notes

Family Values: The Mob & the Movies (8/24; 8 to 10 P.M.; TNT) talks to some made men, some of the prosecutors, defense lawyers, and journalists who made them, and many of the actors who've made a living portraying them on the screen. We hear a lot about respect, honor, loyalty, and hard work, especially in Bensonhurst, followed by lugubrious reflections on the new era of ratting out and Witness Protection. But the clips, of course, are why we're here, from *Scarface* to *GoodFellas, Public Enemy* to *Analyze This, The Godfather* to *Pulp Fiction*. Amazingly, these two hours have almost nothing to say about why an American audience seems to need the whole idea of mobsters, as if they were Robin Hood or Zapata.

On the Trail of Mark Twain With Peter Ustinov (8/25 and 9/1; 9–11 P.M.; Channel 13), while it follows the novelist's 100-year-old itinerary—from the South Pacific to Australia to India to South Africa—and pauses occasionally to quote from his 1897 *Following the Equator: A Journey Around the World by Mark Twain*, is really about the aging actor hauling his various infirmities, his uncomfortable bulk, and his unflagging charm to odd outposts of a bygone British Empire, in the course of which he will think about sex and death, deplore racism and imperialism, and chat with not only Nelson Mandela and an 800-year-old avatar of a god of Tibetan Buddhism, but also a parrot that swears in Hindi. I particularly liked Fiji, Benares, and the cucumber sandwiches.

Strange Justice (8/29; 8 to 10 P.M.; Showtime), based on the first-rate book by *Wall Street Journal* reporters Jane Mayer and Jill Abramson, is a superb docudramatizing of the historic Clarence Thomas–Anita Hill confrontation, with Delroy Lindo making a better case for Thomas than he actually made for himself, Regina Taylor—the moral compass on the old civil-rights series *I'll Fly Away*—as the perfect choice for Hill, and Mandy Patinkin as Kenneth Duberstein, the Bush-administration arm-twister whose job it was to get Thomas confirmed as an associate justice of the Supreme Court no matter what happened along the way. Paul Winfield appears briefly as the departing Thurgood Marshall, and Louis Gossett Jr. as the perennial fixer Vernon Jordan. While *Strange Justice* is more about a cynical White House, a slipshod Congress, and a corrupt process than the specific merits of Hill's sexual-harassment case against Thomas, the TV movie's sympathies end up almost as firmly on her side as Mayer and Abramson did in their book. Not to be missed.

Napoleon's Lost Fleet (8/29; 9 to 10 P.M.; Discovery) lets Donald Sutherland tell us all about what Admiral Nelson did to the French navy in Egypt's Aboukir Bay on the night of August 1, 1798, while marine archaeologist Franck Goddio goes glub-glub once again beneath the water to fish up Maltese coins and sailors' shoes from the battleship *L'Orient*. Never mind what all this did to geopolitics; it would also inspire the poem "Boy Standing on the Burning Deck," since Flag Captain Louis Casabianca went down with his badly wounded son.

Radio Highlights

"Humankind"—Thursdays at 6:30 P.M. 8/26: A fourteen-part documentary series exploring the nature of contemporary values through interviews with Israeli and Palestinian youth who attend an American summer camp together; Vietnam vets who return to Vietnam to build a medical clinic; a family of black Mississippi sharecroppers who have to risk their lives in order to get an education; and other individuals whose lives raise questions about community and civility. WBGO, 88.3 FM.

Lectures and Panels

"The Kabbalah"—8/30 at 8 P.M. An exploration of the central text in Jewish mysticism. The New York Film Academy, 100 E. 17th St. (212-465-7254); $10.

"Modern Media"—Fridays in August at 6:30 P.M.: A series of studio demonstrations in the art and technique of collage, pastel, ink drawing, and watercolor. Morgan Library, 29 E. 36th St. (212-685-0008); free.

The Written Word

Vera Schiff—8/24 at 7:30 P.M.: Reading from *Theresienstadt: The Town the Nazis Gave to the Jews*. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Akilah Oliver and Marcella Durand—8/26 at 9 P.M.: Reading from their poetry in conjunction with the new Belladonna series. Bluestockings, 172 Allen St. (212-777-6028); free.

Yusef Komunyakaa—8/27 at 6 P.M.: To conclude the Panasonic Village Jazz Festival, the Pulitzer Prize–winning poet reads from his work and is accompanied by the music of percussionist Susie Ibarra. Barnes & Noble Union Square, 33 E. 17th St. (212-253-0810); free.

Carol J. Binkowski—8/28 at 2 P.M.: Discussing *Musical New York: An Informal Guide to Its History & Legends*. Barnes & Noble Lincoln Triangle, 1972 Broadway, at 66th St. (212-595-6859); free.

Amy Mandelker and Elizabeth Powers—8/30 at 7:30 P.M.: Reading from the new anthology they edited, *Pilgrim Souls: A Collection of Spiritual Autobiographies*. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

In Print

If it's jailbait you like, have a flip through Juergen Teller's new book *Go-Sees: Girls Knocking on My Door*, for which he convinced the hundreds of ravishing young waifs and nymphs who came by his London studio over the course of a year to pose. They, of course, were hoping to advance their nascent modeling careers, while he was busy indulging his Lolita complex.

Tours

"A Patch of Green: Central Park"—8/26 at 6 P.M.: Learn about the history of our collective backyard—the onetime site of Seneca Village and the rocking-chair riot—and visit its most beautiful and famous sites. Call 212-534-1672, ext. 257, for reservations and meeting place; $10.

"The Battle of Long Island"—8/27 at 1 P.M.: Learn the history of New York's first great Revolutionary battle on its 223rd anniversary. Stops include Fraunces Tavern, the graves of Alexander Hamilton and General Richard Montgomery, Federal Hall, and sites where George Washington slept. Meet at the intersection of Broadway and Murray St. at City Hall Park (212-439-1090); $10.

"East Village and Merchants House Museum"—8/28 at 1 P.M.: Features sites associated with Abbie Hoffman, Peter Stuyvesant, Isaac Hopper, Leon Trotsky, and the riots at Tompkins Square Park. Meet in front of the St. Marks Church on Second Ave. at 10th St. (718-492-0069); $10.

"Sutton Place and Treadwell Farm at Sunset"—8/28 at 5:30 P.M.: Two areas that have developed from humble beginnings to become havens for the well-to-do. Call 212-465-3331 for meeting place and reservations; $12.

"The Upper East Side Yorkville Tour"—8/29 at 2 P.M.:

Photographs by Juergen Teller/Scalo Books.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES	TEX MSG 8:30PM	TEX MSG 8:30PM	TEX MSG 8:30PM		SEA FOX 7:30PM	SEA FOX 1PM	SEA FOX 1:30PM
METS	HOU FSNY 7:40PM	HOU FSNY 7:40PM	HOU FSNY 7:40PM		AZ FSNY 10PM	AZ FSNY 10PM	AZ FSNY 8PM
METROSTARS			NE METRO 7PM			SJ MSG 10:30PM	
LIBERTY							
	8/23	8/24	8/25	8/26	8/27	8/28	8/29

Explore the area's landmarked buildings, including a Georgian-inspired mansion that once belonged to the man who almost prevented the stock-market crash of 1929, and check out John Finley Walk and Carl Schurz Park. Meet at the southeast corner of E. 80th St. and Park Ave. (212-979-2388); $10.

"Glorious Gramercy Park"—8/29 at 2 P.M.: What was once a swamp is now one of the city's most exclusive enclaves, complete with Manhattan's only private park. Stops include the one-time homes of John Garfield and Edwin Booth. Meet in front of the Gramercy Park Hotel, 52 Gramercy Park North at Lexington Ave. (212-969-8262); $10.

"Harlem Hallelujah!"—8/29 at 10:30 A.M.: Explore how the church facilitated the evolution of Harlem and helped cultivate some of the greatest African-American thinkers of the twentieth century. Meet at the northwest corner of 120th St. and Malcolm X Blvd. (212-935-3960); $25.

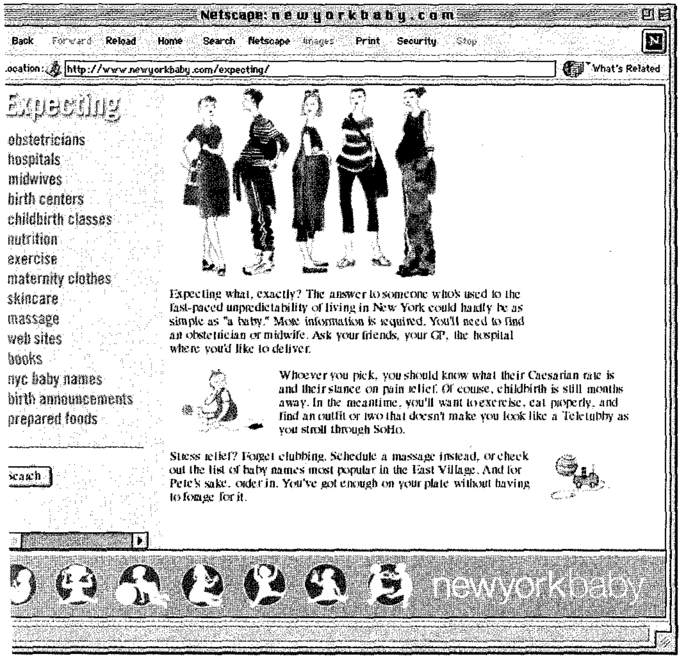
Events

"Brooklyn Battle Week"—Through 8/29: In commemoration of Brooklyn's contribution to the battles of 1776, a reenactment, neighborhood tour, champagne party, and memorial service. Call 718-768-3195 for details; events range from free to $25.

Hudson River Festival—Through 9/1: A celebration of the river that has been the economic lifeblood of New York City since the Dutch landed in what is now Battery Park, with dancing, lectures, an ice-cream social, and Richie Havens and other musicians. At the waterfront near the World Financial Center. Call 212-528-2733 for details; admission is free.

Website Launch
You've Got the Cutest Little Interface

Just because you're eating for two doesn't mean you have to be tacky about it—or so goes the thinking behind newyorkbaby.com, the first-born of the UrbanBaby Network, a new family of Websites (San Francisco, Los Angeles, and London channels are all on the way) geared toward meeting the localized needs of parents who resist the urge of the 'burbs. Featuring lots of chic illustrations by Ruben Toledo, a regular "Moms About Town" feature (see how one Barnard professor plans to feather a gender-neutral nest), and a Castle Connolly guide to the best OB-GYNs and pediatricians in the city, newyorkbaby.com aims to tap into the market of the most privileged of the 130,000 babies born in New York City every year—and their young, affluent parents. The site, which launched August 16, was founded by (young and affluent) former freelance stylist and *Esquire* fashion editor Susan Maloney and her husband, John, who is vice-president of a technology-recruitment firm. Expectant users can browse a list of the trendiest baby names—by neighborhood, of course—alongside a few celebrity selections (Edie Brickell and Paul Simon went with Lulu and Adrian Edward) and find solutions to some of those uniquely cosmopolitan parenting problems (like which subway stations are stroller-friendly or how to rid your apartment of that worn-out crib), all while little Oliver or Tess simmers along in Mom's belly. (A little prenatal clicking ought to do him good.) STEPHANIE SAULMON



Expecting what, exactly? The answer to someone who's used to the fast-paced unpredictability of living in New York could hardly be as simple as "a baby." More information is required. You'll need to find an obstetrician or midwife. Ask your friends, your GP, the hospital where you'd like to deliver.

Whoever you pick, you should know what their Caesarian rate is and their stance on pain relief. Of course, childbirth is still months away. In the meantime, you'll want to exercise, eat properly, and find an outfit or two that doesn't make you look like a Teletubby as you stroll through SoHo.

Stress relief? Forget clubbing. Schedule a massage instead, or check out the list of baby names most popular in the East Village. And for Pete's sake, order in. You've got enough on your plate without having to forage for it.

Exhibitions

"Architecture: In Fashion"—Through 8/28: The spring-summer menswear collection of the Organization for Returning Fashion Interest, a group of architecturally trained designers, is presented in video portraits of urban youth sporting the threads. Municipal Art Society, 457 Madison Ave., at 50th St. (212-935-3960); free.

"The Carriage Era in New York"—Through 9/10: An exploration of the obsolete but elegant method of transportation. PaineWebber Art Gallery, 1285 Sixth Ave., near 52nd St. (212-713-2885); free.

"Such Friends: The Work of W. B. Yeats"—Through 9/11: Books, manuscripts, photographs, correspondence from other literary figures like George Bernard Shaw, and drawings of Yeats by his father. The New York Public Library's D. Samuel and Jeane H. Gottesman Exhibition Hall, Fifth Ave. at 42nd St. (212-869-8089); free.

"Two Five-Letter Words: Lenny Bruce"—Through 10/3: A tribute to the late blacklisted comedian featuring all of Bruce's surviving television work, including appearances on *The Steve Allen Show* and *Arthur Godfrey and Friends.* Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $6.

"Fashion Onstage: Couture for the Broadway Theater, 1910–1955"—Through 2/27/00: An exploration of costume couture. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); recommended donation $5.

Online

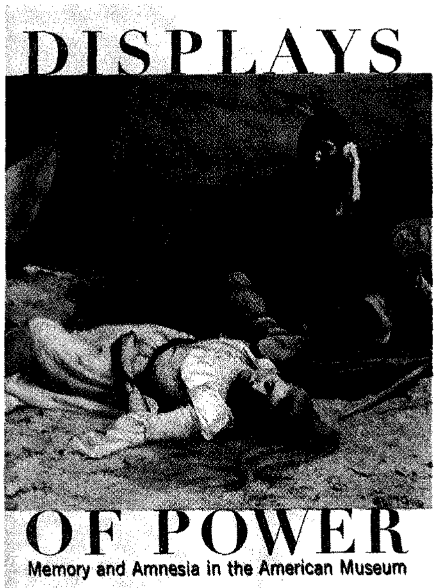
New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: Go, baby, go! straight to the races; get your urban-mom resources all under one tent; become a real cyber superhero (if you win, that is); view the world from a new angle—outerspace; and check out a girly site that vows to never offer diet tips, dating advice, or bad poetry. And while you're in the neighborhood at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and an expanded "Cue" section, plus Web exclusives like daily event picks, "First Words" for bibliophiles, our helpful Subscriber Service Center, and more.

Sports

New York City Marathon Tuneup—The big day isn't until November, but if you're considering running in the New York City Marathon, you'd better be in shape now. On 8/29, gauge your progress at the Marathon Tuneup, a 30K (18.6-mile) race sponsored by the New York Road Runners Club. The race starts at 8 A.M. at East Drive and 89th St. in Central Park, completes three counterclockwise laps of the loop, and finishes at East Drive and 99th St. Numbers can be picked up at the NYRRC, 9 E. 89th St., on 8/26 and 8/27 from noon to 7 P.M., 8/28 from 11:30 A.M. to 4:30 P.M., or the day of the race from 7 to 7:45 A.M. The first male and female finishers will receive the Lou White Memorial Trophy, and prizes will be awarded in all NYRRC categories. Call 212-860-4455 for further information.

Rock Climbing—The final session of rock-climbing classes for children ages 9 and older takes place 8/24 at 3:30 at the North Meadow Recreation Center in Central Park at 97th St. The two-hour class will focus on the fundamentals of climbing, such as knot-tying and belaying. Participation is free, and equipment (shoes and harnesses) is included. Call 212-348-4867 for reservations and information.

Women's Run, Skate, Cycle—On 8/28, *Women's Sports & Fitness* magazine will sponsor a multisport event for amateur and professional athletes to benefit the City Parks Foundation. The event starts at 8 A.M. at Grant's Tomb, 121st St. and Riverside Drive, and consists of a 5K run, a 10K noncompetitive or 20K competitive in-line

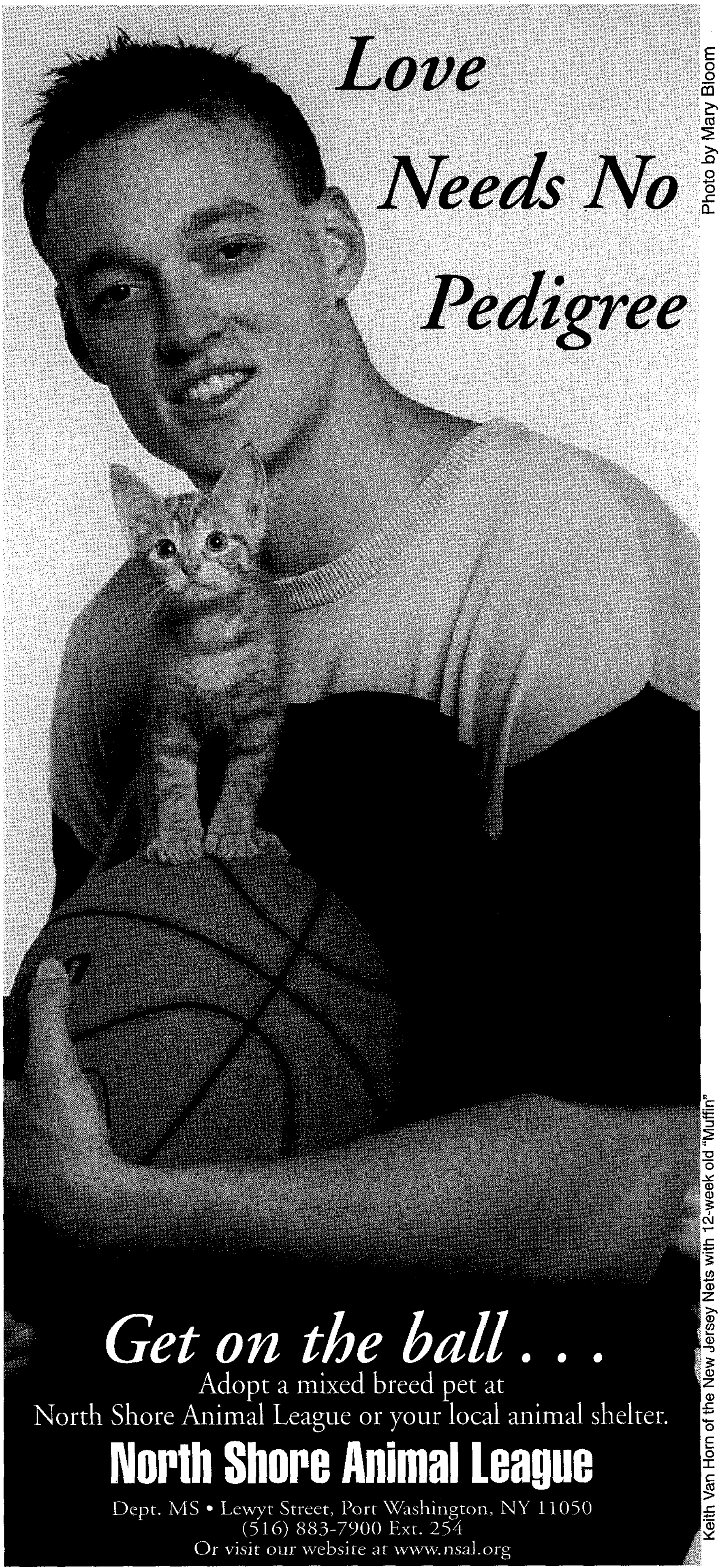


In Print
The Art of Deception

The end result of SUNY professor Steven C. Dubin getting into bed with Mattel to try and curate a traveling exhibition on Barbie dolls was an article entitled "How I Got Screwed by Barbie: A Cautionary Tale." That should give you some idea of where he was coming from when he sat down to write 'Displays of Power,' an investigation of the larger treacheries of the American museum system, which Dubin sees as no less susceptible to the influences of big money and special-interest groups than politicians are. By the time you've finished reading it, you may want to restrict your visits to the gift shops.

skate, and multiple professional and amateur cycling competitions. The field is open to all women, and athletes from the World Champion U.S. women's national soccer team and various WNBA teams are expected to attend. Call 914-237-1820 to register and for more information.

The Rundown—The Yankees and the Mets sit atop their divisions, and only utter disaster could ruin the chances of their both making the playoffs. Meanwhile, in the WNBA, the Liberty have clinched a spot, but it remains to be seen who they will be playing in the first round, or indeed if they will be playing anyone at all (the first-place team gets a free pass to the second round). Though the schedule has yet to be determined, tickets for Liberty playoff games went on sale on 8/12, running from $10 to $60. At prices like those, you can't afford *not* to go. Call the WNBA at 212-564-WNBA for more information on the playoffs or Ticketmaster at 212-307-7171 to get your seats.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Keith Van Horn of the New Jersey Nets with 12-week old "Muffin"
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kids

Alternative Tales...Floral Designs

Children's Events

Go Fish—Learn about, and later catch, the seven different species of fish in **CENTRAL PARK**'s Harlem Meer. The workshop, on 8/28 from 1 to 2:30 P.M., is open to all ages. At the Charles A. Dana Discovery Center, 110th St. nr. Fifth Ave.; call 212-860-1370 for more information. Get back to the water on 8/29, and build your own sailboat at the Belvedere Castle. Ages 5 and up are welcome. From 1 to 2:30 P.M., mid-park at 79th St. Call 212-772-0210.●●

Grand *Carnaval*—Take a trip to Central and South America at **LINCOLN CENTER**'s Out-of-Doors Festival finale. On 8/28, thrill to the music and dance of Puerto Rico, Mexico, and Tobago; on 8/29, experience the sounds and sights of Cuba, Haiti, and Brazil. Programs begin at 4 P.M. Fireworks cap off the weekend festivities at 8 P.M on Sunday. Lincoln Center and Damrosch Park. For more information, call 212-LINCOLN.●●

Tasty Tale—Watch as puppets created from carrots, vacuum cleaners, and leather, as well as many other ordinary objects, perform Homer's epic *The Odyssey,* 8/26, 8/27, 8/29, and 8/30 at 7 P.M.; 9/4 and 9/5 at 4 P.M. **THE NIÑO NADA THEATER FESTIVAL** at the Pink Pony (Ludlow St. bet. Houston and Stanton). Tickets are $9 and can be purchased at the box office, at www.ticketweb.com, or by calling 212-269-4849. For more information, call 212-715-1914.

Weed Out—Join in the activities of the Gardening and Needlework Clubs at the **LEFFERTS HOMESTEAD CHILDREN'S HISTORIC HOUSE MUSEUM**. Harvest vegetables, weed, and learn composting skills on Thursdays; embroider, quilt, and practice needlepoint on Fridays, in August from 1 to 4 P.M. Inside Prospect Park, nr. the Flatbush Ave. and Empire Blvd. intersection, Brooklyn. For further information, call 718-965-6505. ●●

Flower Fantastic—Use clay or paper to capture the beauty of a late-summer garden in the form of a sculptural bouquet at a family art workshop, 8/28 and 8/29 from 1 to 4 P.M. The Kerlin Learning Center at **WAVE HILL**. Admission is $4, $2 for seniors and students, children under 6 admitted free. W. 249th St. and Independence Ave. (718-549-3200). ●

South of the Border—Add a little spice to the end of summer with the Latin beat of *Los Pleneros de la 21*'s Puerto Rican folklore, bomba, and plena music on 8/29 at the Harlem Meer Performance Festival. 4–6 P.M at the Charles A. Dana Discovery Center (inside **CENTRAL PARK** at 110th St. and Fifth Ave.). Call 212-860-1370.●●

FringeJr.—Ten alternative productions for younger theatergoers include *Hush, Lull, Mute, 'Nuff Said,* through 8/28 at Context (28 Ave. A); *Clowning the Bible,* starring devout performers with very big shoes, through 8/29, and *Alice's Tea Party*, a Wonderland-inspired participatory performance by the Young Performers Theater, through 8/26, both at Henry Street Settlement (466 Grand St.); *Shirts, Socks, and the Pajama King,* by the Esperance Theatre Company, a fantasy in which household objects become vacuum monsters, through 8/29 at St. Marks Studio Theater (94 St. Marks Place); *Kingdom of the Sun,* by the Shangri-La Theater Company, in which a girl named Herald kicks the armored butts of chivalric knights and faces down fire-breathing bananas, through 8/29, and *Sleepy Head and Other Works* by the BoBo Dance Theater, a blend of pantomime, slapstick, and circus daredevilry, through 8/29, both at University Settlement (134 Eldridge St.). Other family-oriented Fringe shows include *Journey to Friday, Fringe: High, Blink,* and *The Ugly Duckling.* For show times, call 212-420-8877 in New York, 800-FRINGENYC otherwise, or visit www.fringenyc.org; $11 general admission, $7 kids. ●

Once Upon a Time—This weekend, at the statue of Hans Christian Andersen in **CENTRAL PARK**, Regina Ress will narrate the Beatrice Potter classic *Peter Rabbit.* 8/28. Near 72nd St. and Fifth Ave. Storytelling goes on Saturday mornings at 11 through 9/25, rain or shine.●

Park Life—Get a glimpse of the many plants and animals that make **CENTRAL PARK** their home at the hands-on Woods and Water Exhibit; or grab a kit filled with birdwatching gear and check out what's flying around the Ramble. All at the Henry Luce Nature Observatory at Belvedere Castle year-round. Mid-park at 79th St. Tues.–Sun., 10 A.M. TO 5 P.M. Call 212-772-0210.●

Scouts on Skates—The **JUNIOR SAFETY PATROL**—a worthy organization whose members volunteer their time for all of our safety—teaches basic skating skills on flats, hills, and loops. Saturdays from 3 to 4 P.M. Call 212-486-1919 for further information.●

Cue

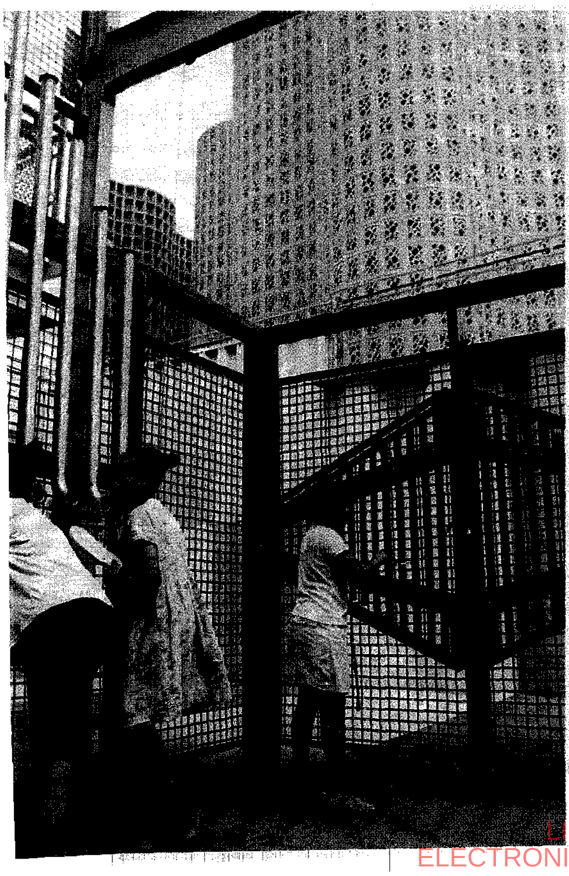
Ethan Brown
Nightlife
Barbara Ensor
Kids
Brett Kelly
Movies
Ariel Levy
Books
Events
Radio
John Leonard
Television
Nick Meyer
Sports
In Concert
Edith Newhall
Art
Robin Raisfeld
Restaurants
Stephanie Saulmon
Online
Jennifer Senior
Theater

Ground Rules:
● = free
● = now or never (one-shot deal or final week)

Previews

X Is for 'Xylophone'

Joining the Stream Table, Archimedes Screw, and Wobbly Bridge of the New York Hall of Science Playground is a new Sound Playground, complete with huge metal xylophones, long metal pipes to be slapped with plastic sandals (pictured, left), and the Big Ears (far left), pipes that stretch into the sky and are fitted with ear-friendly nozzles. Mary Buchen, who has worked with her husband, Bill, as SonArc to construct this acoustical playground and several others in the area, says, "At the ends of the Big Ears, there are parabolic dishes. These allow you to listen at a higher level." Literally. Because of the elevation of the poles and their dishes, Mary says, "you're hearing from the playground the sounds up in the air, and the different pipes filter and change the sound." Fortunately, the kids banging on metallophones and pipes can't ever go out of tune. When pipes are tuned correctly, Bill Buchen promises, they don't sound anything like a construction site: "There's no dissonance." Bill, who has toured internationally as a professional drummer, explains, "We've tuned each instrument to a universal pentatonic scale that's common to Africa, the Caribbean, and Indonesia. Now all these tones ringing together make you think that you're entering a sonic global village." Precisely tuning their slap pipes and xylophones to a complementary pentatonic scale took several weeks of tedious metallurgy. For this project, the pair cut and recut metal pipes and xylophone keys until all produced complementary tones. Once everything is tuned to the same scale, Mary explains, kids don't have to be young Mozarts to create harmonies. Her husband promises, "There are no wrong notes in the sonic kingdom." LOGAN HILL

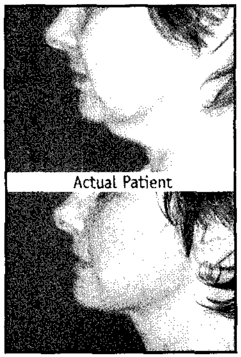


Photograph courtesy of New York Hall of Science.

MEDICAL GUIDE

"THE WATTLE" As Seen On Fox TV

www.Plasticsurgeon4U.com



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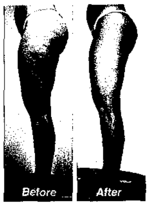

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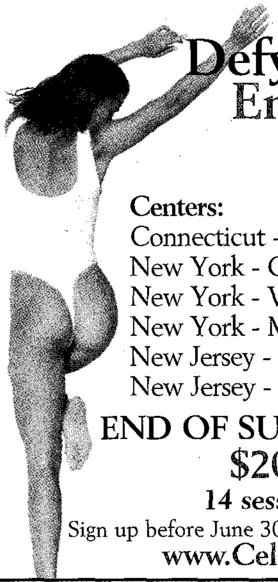

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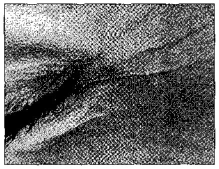

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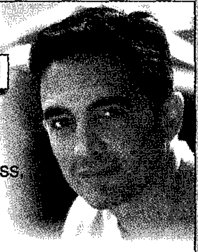

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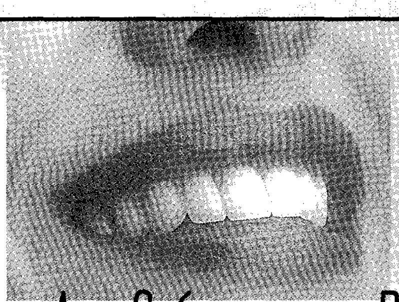

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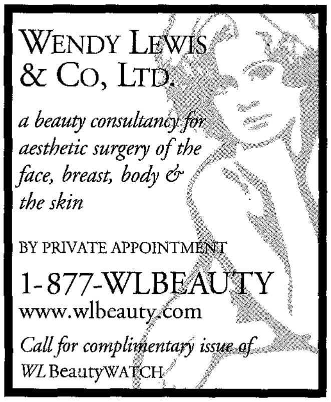
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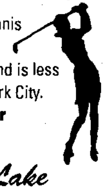

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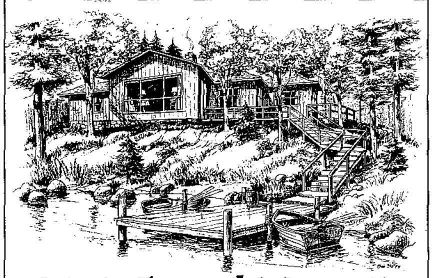
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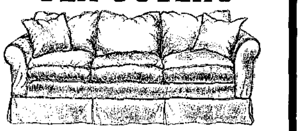

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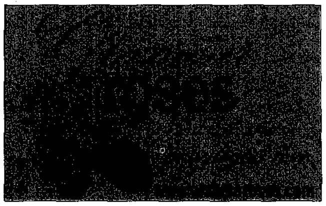

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Slim, Pretty, Authentic—50-plus woman, solid table of contents, seeks sexy, 60s-70s, underloved, educated male, well-groomed/built/spoken, to love after the loving. 1355 ✉ ☎

What If...—A strikingly beautiful, athletic, smart, 5'8", with long dark hair and brown eyes, partial to the Irish, spiritually aware, professional, world-traveled, very youthful 43 (looks 33) woman met you? A healthy, adventurous, youthful 36-48-year, professional man who is open to a lifelong, loving relationship. Photo, please. 1404 ✉☎

Truly Beautiful Woman—32, long blond hair, green eyes, shapely figure. Sincere, caring, down-to-earth, warmhearted. Seeks handsome, fit, Jewish, special man to share life with. Photo. 1368 ✉☎

Weekend With Me In The Mountains—Successful businessman, mid 50s, 6', 190 lbs - likes to scuba, ski, bike, hike, work out, travel. Lives in the country, 75 minutes north of Manhattan. Seeks physically fit, sober woman for fun, romance and potential serious relationship. Photo/note, please. 1338 ✉☎

Long-Legged Stunner—Lawyer, former model, 5'11", Jewish (nonreligious), warm, witty, caring, romantic and sincere. Seeks single, white professional male, 6' plus, 48 plus, for romance and relationship. Note/photo/phone. 1372 ✉

Fun NJ Male—Jewish, divorced, lawyer, 52, 5'7", fit, cute nonsmoker. Likes: spur-of-the-moment fun, movies (Casablanca, film noir, offbeat), idea of cross-country driving without set itinerary, beaches (Caribbean, Hamptons, LBI), street fairs, shopping in the Village/Soho, dance/techno music, my kids (24 and 22), jeans on weekends, New York Times, Rolling Stone, New Republic. Seeking cute, warm, bright Jewish woman, NJ (preferred) or NY, 40-53, who is intrigued, I hope, by at least some/most of the above. Photo/phone, please. 1400 ✉

Attractive, Slim, Humorous—Educated, single white female, 34, nonsmoker, never married - enjoys travel, dining, music. Seeking attractive, slim, educated, single white male, 30-38, nonsmoker, never married. 1378 ✉ ☎

Seeking My Counterpart—Beautiful, warm, leggy, vivacious, fun, cultured, financially secure, smart, successful, creative, nurturing, sensual, single Jewish female, native San Franciscan, now in NYC, 39, 5'6", 125, with a dazzling smile, a ready laugh and a yen for witty repartee. You're kind, sweet, really affectionate, romantic, passionate, sensitive, articulate, ultra-successful (CEO-type), Jewish, divorced/single, 40-53, relationship-ready, and man enough for me! You have time for us, and you like to woo/compliment me! Photo appreciated but not necessary. Phone/write/e-mail: Leggyjlady@aol.com 1373 ✉ ☎

Over Here!—Attractive, professional Christian male, 34, conservative in appearance, seeks serious relationship with a slim, attractive, warm, intelligent, classic woman, 24-39, with good sense of humor, to share weekends in New England, skiing, going to the beach or spending a quiet evening at home. Photo. 1344 ✉ ☎

Classy, Gay White Female—Sensual, attractive, feminine, 39, 5'7", slim, successful, well-traveled and fun-loving New Yorker, looking for beautiful, feminine, 40-55 Manhattanite, emotionally mature, financially independent...makes healthy choices, not "in the scene", desires a committed relationship. Children welcome. Note/photo necessary. 1421 ✉

Compassionate, Attractive—Health-conscious professional female, 41, 5'6", seeks male, 38-47, for fun and possibly more. 1351 ✉ ☎

Ensnare Me—Attractive, single Jewish man, 40, Anne Rice fan, cultured, literary, romantic and playful, seeks to abandon the pedestrian and explore the esoteric with a strong-willed woman, average to *Rubenesque, who will literally captivate me* with her charms. Can dance if forced to. Seeking friend, lover, captress - in any combination. 1419 ✉ ☎

We Are Mirror Images!—Professionals, Jewish, 64-70, once married, energetic, trim nonsmokers. We like cultural events, nature, sports, travel - and seek a sincere relationship. Golf a plus! By the way, I'm the female member of this dynamic duo. Are you the other half? 1382 ✉

I Love Summer Sunday Mornings—The garden at MOMA, beautiful spring days in Central Park, sunsets from my balcony, the sultry sound of Chet Baker. I hate not being able to share these things. I want a woman who is unique, romantic, *classy, sensuous, with uncompromising* values and grace. She is a cut above and not afraid to admit it. She is 25-35, model slim, strong-willed and won't settle. Some of my interests include dining, downtown, jazz and fashion. I am 42, green eyes, wavy hair, artistic, athletic, successful, with a passion for life. Photo. 1414✉☎

Make Dreams Soar!—With a spiritual, cerebral CEO, affectionate, accomplished, really nice guy, 5'10", very fit 43, with good looks, passion for life, humor, culture. Seeks bright, sincere woman under 37, for forever. Phone/photo a must. 1359✉☎

Secure And Attractive Jewish Widow—*Blond with green eyes, in search of her* prince. He should be nonsmoker, 55-65, refined and accomplished. Nice to look at and lovely to hold. Full of energy, humor and conversation. Enjoys dining in suits or jeans. But most of all, enjoys being with the ones that he loves. 1430 ✉☎

A Passion For Life!—Respectful, handsome, successful, renowned surgeon, adventurous, confident, 5'10", fit, 43, into culture, travel, fun. Seeks passionate adventuress under 37 for magic, mirth. Phone/photo necessary. 1436 ✉☎

Adorable, Bright, Blue-Eyed Blond—Divorced Jewish female, 40, with 3 1/2-year-old gem. I'm a kind, honest, sensitive, attractive professional in search of a 40-50, Jewish professional male with similar qualities, who is willing to find the American Dream with us. Must love children and dogs. Photo/phone. 1350✉☎

Female Friend Sought—By white male, 45. Age unimportant. 1424 ✉ ☎

Classy, Charismatic, Sensual, Fun—Mediterranean, attractive woman, 5'6", slim, international speaker/author, NYer, now in NC, looking for a single white male, 6' plus, 50s, metaphysical, accomplished, financially independent... makes healthy choices, loves tux to jeans activities and desires a committed relationship. 1306 ✉ ☎

Cross The Threshold—Into a deeper, richer life with this Jewish female, 42, 5'3", youthful beauty, big dark eyes, radiant smile, slender, very athletic doctor with a heart that is sweet and a realness that is refreshing. Seeking one good *Jewish male with depth and integrity,* who is thoughtful, fun-loving, athletic and expressive, late 30s-early 50s, to share interests, affections, passions - for marriage, possibly children. Pets welcomed. 1323✉☎

Gay, Super-Successful—Good-looking, 60, in-shape, wishes to meet 40s, sophisticated, well-educated man, prefer European, to share special lifestyle. *Photo/letter. Serious replies only.* 1138✉

Stunning, Curvaceous Teacher—Seeks nonsmoking, 48-58, very handsome, loving soul mate. Phone/photo. 1317 ✉☎

Personable, Attractive—Jewish guy, 58, *seeks lady up to 55, for dating and possible* relationship. Note/photo. 1407 ✉

Great Guy—Professional Jewish male, 37, seeking pretty Jewish female, 20s-40s, for fun and romance. Photo. 1395 ✉☎

Attractive Italian Female—38, 5'6", professional TV makeup artist, spiritual, loving, open-minded, down-to-earth - love travel, cooking, movies, music. You must be financially stable, attractive, professional, single white male, 35-45, 5'9" or over, same qualities. Photo. 1367 ✉ ☎

Lust For Living, Loving—Laughing, learning. Ex-model seeks soul mate *for sharing life, 55 plus.* 1393 ✉☎

End-Of-Summer Romance—Handsome CEO, Jewish, divorced, 50, looking for beautiful woman, 35-45, well-educated, sophisticated, with a great smile and sense of humor. Southern CT preferred. Photo and note, please. 1388 ✉

Real Estate Executive—Jewish, slim, hard worker, in search of attractive female to share a diverse life. Sense of humor and joie de vivre... Is that you? RSVP. 1417✉☎

Portfolio Manager/Equestrienne—Affluent beauty, 34, 5'7". Winters, Palm Beach. Summers, NJ farm. Seeks affluent, sincere mate, 35-50, to share the best of life, traveling, yachting, etc. 1425✉☎

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Sunny Disposition—Beautiful woman (actually true), intellectual, successful, emotionally and financially secure, Jewish (you needn't be), petite, a youthful 45, seeks her male counterpart, preferably 40-55. No, "counterpart" doesn't mean you have to be "beautiful" too. 1310 ☒☎

Looking For Warm Personality—Down-to-earth, pretty Jewish bride-to-be, early 20s, big heart and traditional values - for 24, seasoned and mature, Ivy League, tall, successful professional male, to share a bright future. Note/photos. 1352 ☒☎

Not A Diva, Not A Princess—Or a "type". Good-looking, grown-up and grounded - an original, with wide-ranging interests, warmth, humor, charm and brains. Loves art, theater, movies, books, good conversation, tennis and travel. Flair for the dramatic; appreciation of the serene - think Matisse and Rothko. Hoping for chemistry and companionship with (fairly) tall, emotionally open "mensch" (of any religion), 50-60ish, who still wants to "go there and do that". Photo appreciated. 1325 ☒☎

My Simple Plan—To find a good man/ Honest with integrity, 48-60/With kindness, not thrifty/Sense of humor'd be nifty/I'm a lovely woman, attractive and lively/Trim professional with a good heart - that describes me/If what I've said appeals to you/A relationship we may start anew/So make a call, write a letter/ Life as a pair is richer and better. 1369☒

Uncommon Man—Scientist, cartoonist, PhD, looks 38, 5'11", 190, fit, handsome, liberal, playful, successful, deep and devoted. Looking for attractive, loving, intelligent, fun, artistic, non-normal female, 30-40. Photo/note. 1364 ☒☎

Very Attractive—Divorced female, 48, classy, corp professional, high values, seeks single gent with same, for long-term relationship. (203)/(914) only. 1434☒☎

Athletic Lawyer—Handsome, 49 (looks younger), blond/blue, athletic build - enjoys tennis, golf, biking, books, museums, classical music. Seeking attractive, athletic lady, 30-45, under 5'7", nonsmoker. Photo/note. 1326☒☎

LIVING LARGE

Self-made, successful, blue-eyed Jewish man, 49, has just completed building his grand dream house on six scenic acres in upper Westchester. Why? Because he recently retired from the rat race and is finally ready for love, marriage and a family. He enjoys fine dining, traveling, movies, long walks and classical music. His dream mate is American-born, 30's, 5'3"-5'5", slim, wants children and cares about her looks, as well as her home. This man is a real-live teddy bear with all the right old-fashioned values. He's easygoing, kind and ready to make a commitment for life. If you're ready for love and a family, this may be your meaningful connection. We invite you to call us for a complimentary meeting.

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Personalized Matchmaking for Discerning Individuals by Fay Goldman
575 Madison Avenue, Suite 1006, New York, NY 10022. By Appointment Only.

Man For All Reasons—Stunning, dark hair, hazel eyes, very fit, 5'9", 42. I'm a very successful business owner and have many interests from sports to opera. I'm looking for brains and beauty, 28-42, MD, PhD, MBA type - a woman who's accomplished, sharp, shapely, sensuous and even silly at times. Come sail away with me. Photo/note. 1427 ☒☎

Mellow, Attractive, Divorced—Jewish exec. I enjoy golf, tennis, boating from my Hamptons waterfront home. Also, films, opera, plays in the city, family, home cooking. Cuddling, kissing very important. Looking for a slim, attractive, sexy, nonsmoking, "up" woman, really youthful, mid 50s-60s, now ready for a romantic relationship. No reply without a clear recent photo/short bio. 1420 ☒☎

Porsche Qualities—Refined and elegant, with plenty of torque to make your heart skip a beat. Beautiful lines, with an equally beautiful interior. Looking for the man of my dreams to share the thrill of the curves and the serenity of the long straightaway. Must come standard with a great sense of humor and sheer devotion to living life with much joy, fun and integrity. Please respond with a list of options and photo, vintage 1955-65. 1337 ☒☎

Passion For Life—Very special and selective, blue-eyed blond with beauty and brains, late 30s, seeks exceptional man, soul mate. You are successful and worldly yet down-to-earth, stable, healthy and happy, very athletic - love the outdoors (skiing, cycling, etc.), travel and adventure. Ready for life-long romance/commitment. 1405 ☒☎

Ready To Act - Tired Of Waiting—Good-looking teacher, 40s, divorced, auburn hair, dark eyes, size 8 and in shape, lover of music, movies, good books, life. Would appreciate a fine man to share this with. Single dads welcome. Have car - will travel. 1357 ☒☎

Charismatic And Clever DMD—Jewish male, 40, handsome and athletic, with a good sense of humor, desires single white female, 28-35, independent, witty, sexy and confident, to share music, dining, laughs and life. Note/photo. 1394 ☒☎

Very Beautiful Woman—Great legs, petite, slim, glamorous, upbeat, dazzling smile - loves to laugh, sensuous, hazel eyes. Seeks successful, romantic gentleman, 50-62, who enjoys life to the fullest; living in warm climate during winter a plus. Photo /note . 1397 ☒☎

Keep Me On My Toes—With your witty banter and intelligence. Tall, handsome Wasp seeks slim, natural beauty, 30-35. If you enjoy "The Economist" and "People", exercise and sloth, then make an exception and answer this ad. 1391☒☎

Warmhearted PhD—50s, 5'9", 160, black, seeks a pretty, slim, unpretentious lady, 42-52, to share love/life. 1383 ☒☎

Best Guy You'll Meet—Handsome, humorous, financially successful, 58, seeks outstanding female. Photo a must. 1387☒

Great Catch—Handsome, fit, successful, early 40s, 6', 172, warmhearted, sensitive, fun and romantic. Seeks slender, smart, attractive, down-to-earth Christian woman who eventually wants to have children, 28-40, to fall head-over-heels in love with. Please respond with recent photo and letter for reply. 1380 ☒

PhD, Psychology And Judaism—55, 6', investor, seeks kosher woman. NY/NJ. Photo. 1360 ☒☎

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

London-Based—Very attractive, Catholic, 33-year-old brunette, successful and well-traveled, would like to meet tall, handsome, sincere, kind, ambitious, nonsmoking gentleman, up to 45 years, to enjoy the finer things in life and possibly more. Photo essential and letter. 1390 ☒

Confident, Well-Educated—Divorced dad, mature, very successful, unpretentious entrepreneur. Seeks articulate, honest, smart woman with impeccable integrity, for monogamous fairy-tale romance leading to marriage and family. No photo - 1,000 words. E-mail: Powerbroker@ibm.net or 1398 ☒☎

Too Good To Be True—Elegant, beautiful lady, 5'7", early 50s, slim, fun-loving, cultured, successful in business, seeking warm, outgoing, sophisticated man with the ability to travel and share a full, comfortable lifestyle. Photo/note. 1402 ☒

We Interrupt These Personals—For this very attractive, compassionate, honest, well-educated, financially secure, athletic, 40, Jewish woman who cherishes family and friends. Please also be well-educated, professionally driven, refined, sincere Jewish male who is willing to take a chance and answer this ad. Sense of humor a plus. 1422☒☎

Introspective Jewish Male—45, easy on the eyes, seeks compassionate, spiritual, playful Jewish female, 35-46, who likes the written word, nature, culture, learning, thinking and laughing. 1336 ☒☎

Seeking Someone Special—Professional female, 35, seeks professional Jewish male, 35-42, for serious relationship. Note/ photo/phone. 1392 ☒

Huggable, Great Catch—Handsome, fit, athletic, successful Jewish professional, humorous, intelligent. Seeks classy lady under 46. Phone/note/photo. 1362 ☒☎

Bright, Articulate, Outgoing—Blond hair, blue-eyed professional woman. Loves the outdoors, boating, sailing and tennis. Would like to meet attractive, intelligent man over 40 who knows how to work hard and play hard. Please send letter, photo and e-mail address. 1401 ☒

Warm, Handsome Professional—Part-time dad, 42, 6'1", in great shape, full head of hair, would like to connect with female counterpart. Note/photo. 1374 ☒☎

Sailor, Skier—Romantic Jewish male (6', 180), seeking special female (34-42) to share summer sunset sails and winter skiing, traditional (nonreligious) Friday nights/Shabbat, opening night at the opera. You are, like me, playful, with a sense of humor and adventure. Note/photo. 1356 ☒☎

Beautiful Blond, Blue-Eyed Knockout—Jewish, 5'4", divorced, 41, seeks good-looking, fit, successful man and real person, 38-50, to share life, love and laughter. Photo a must. 1316 ☒☎

Gorgeous, Affluent MD—White male, 38, tall, slim. Searching for a very special female, 25-45, for marriage. Photographs essential. 1376 ☒

Looking For Companionship And Love—Attractive, Brooklyn Jewish female, auditor, wants you: financially secure male, 50-62. 1305 ☒☎

Why Not?—I'm convinced you are out there somewhere - so answer this ad if *you are a (very special) man, 48-60 years* old, financially successful, emotionally and physically fit and have an excellent sense of humor. In return, you will experience a wonderful blond, green-eyed, extremely *attractive, talented, secure, Manhattan*-based woman who is looking forward to spending great times together. Photo and note essential. 1385 ☒

Israeli Gem—Fit, 49, 5'5", vegetarian male, naturalist - loves quiet life, travel, hiking, gardens, the arts, personal growth. Seeks a slim gal, Asian or otherwise, who has great passion for life, wholesome virtues and lifestyle, for a lifetime friendship. Letter/photo. 1412 ☒ ☎

Successful Businessman—48, divorced, Jewish, 5'7", very fit, attractive, kind, generous, emotionally secure, with simple *tastes - prefers movies and country rather* than hectic life style. Enjoys sailing, biking, skiing, flying and especially holding hands. Seeks warm, down-to-earth, feminine woman, similarly oriented, *trim, nonsmoker, 35-45, for a lifetime* partnership. Letter/photo. 1423 ☒

Gay White Female—38, feminine, attractive, intelligent, professional, financially secure, active, adventurous, passionate. Physically and emotionally healthy, with a terrific sense of humor! Enjoys fine food, *antiquing, good conversation and true* friendship. Seeks feminine, white female, 25-40, with the same attributes, looking for a meaningful relationship with lots of laughs! Note/photo/phone. 1415 ☒☎

Scoop Me Up!—Pretty, slim Jewish gal, upbeat and worldly, seeks a tallish, good-looking, fit, accomplished, nonsmoking male, 49-56, who's cultured and playful, for delicious romance. Photo. 1384 ☒☎

Just For Fun—Let's meet and talk. I like good conversation and friendship. I also have a passion for my job, books (business and fiction), NYC, NY Times, *theater, film, and you - if you are bright,* upbeat, have a sense of humor and are 50-plus. 1311 ☒☎

Share Y2K Plus—With bright, fit, young 60s, white widow - joie de vivre. 1381☒☎

My Friend Is Amazing!—She's a smart, attractive, athletic professional with a truly great sense of humor. Softball, movies, street fairs and ethnic foods are just a few of her interests. Low-maintenance with high standards, she's turning 40 - and you could be the ideal present! In return, you'll meet someone warm, generous, adventurous and family-oriented; playful, but capable of deep conversation; you make her laugh, she'll make you think. If you're attractive, athletic, 5'10" plus, quick-witted and a great conversationalist, you don't want *to let this one get away! She'd never do* this for herself. Help me prove it was a good idea. Original note/photo. 1324☒☎

Exciting, Nice, Passionate—Witty, Ivy PhD, Jewish, seeks warm, sexy, smart, unique Jewish woman of real substance, 40-50. Note/photo, please. 1365 ☒

Aquarian Seeks Meg Ryan—Seeking utopian passion artist with smart emotions, 36-51, and a talent for making optimism intriguing. Note/photo. 1411☒☎

Beautiful, Leggy, Slim Blond—Caring professional - enjoys languages, traveling, arts. Seeks established professional male, 40-50, for long-term relationship. 1318☒☎

Sophisticated, Shapely, Gentle—Terrific athlete, excellent physical shape, very attractive, well-educated, cultured, well-traveled, stylish, tall Jewish lady, seeking kind, cosmopolitan, successful gentleman (40-55). 4.0 tennis player/avid skier is a plus. Honesty/sincerity/kindness is your real advantage. 1315 ☒☎

Looking For The One And Only—College-educated, Jewish white male, 35, with a magnificent home, interested in a young woman to face the future together. I like to travel, ski and go to restaurants. Seeking a caring and attentive person. Recent photo and note, please. 1433 ☒

Wanted—Attractive, intelligent gentleman, at least 6' tall, age 50ish, with a boat and time to enjoy it. I am 5'4", brown hair, sparkling blue eyes, size 8/10, have a really great house on the water (22 minutes from Manhattan) and a wonderful cat... Just looking for someone to share them with. Photo with note and phone number, please. 1375 ☒

Long Island Guy—Good-looking, successful businessman, 49, seeks very pretty, slim, intelligent woman, 34-44, for good times and possible long-term relationship. Note/photo a must. 1403☒☎

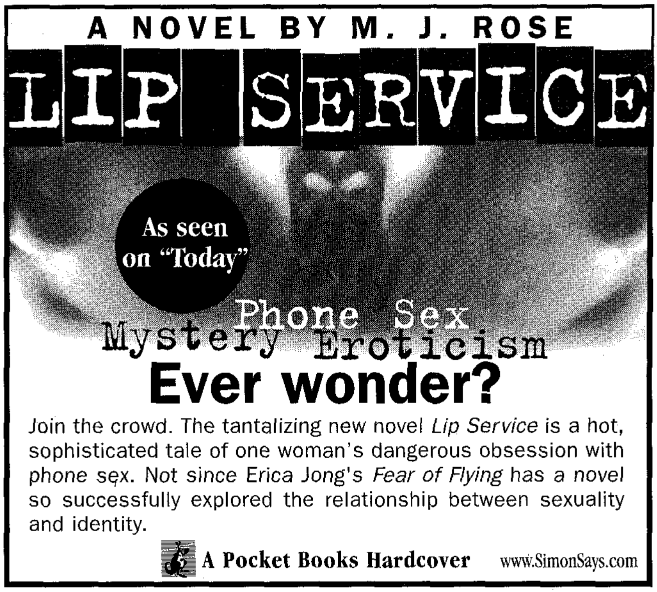
Somewhere Beyond The Sea—Somewhere waiting for me is a tall man, 45-55, who is a professional or entrepreneur, honest, fun, caring, bright, financially and emotionally secure, with many interests. He is ready to share his life with a Jewish, divorced professional woman in her 40s, with many diverse interests. She is attractive, sophisticated, *classy and sensual. Note/photo or* bcssr@idt.net. 1379 ☒ ☎

If You're—Fun-loving, 59-75, tall, successful, established professional, wanting to share dinners, theater, movies, travel, exercise, zest for life with a very beautiful widow - a very young 60, successful pro*fessional, fit, 5'6", an excellent sense of* humor, loves to laugh, sensitive, Christian, seeking a companion and best friend, with possible long-term relationship, then please write. Photo necessary with note; will exchange. 1416 ☒ ☎

Blue-Eyed, Tall, Slender—White, early 50s, PhD, seeks educated, considerate, stable, successful male, 48-60. 1303☒☎

Great Sense Of Simple Style—Good taste, intelligence and humor. Extremely attractive, trim, fit, upscale and down-to-earth, divorced Jewish female. French background. Bilingual. Creative, generous, successful professional. Warm and genuine, interested in people. Good business mind. Loves architecture, landscape, city/country, sensual pleasures, taking photographs, good food/wine, Mozart, x-country. Seeks cultivated, financially stable, fit, 49-65 man who likes his life. 1348 ☒ ☎

Healthy, Wealthy, Wise Guy—Jewish, very handsome, seeks bright professional lady, 32-42, wanting marriage and family soon. I am a fantastic stock market investor, tenured professor, athlete and artist who likes dating a woman physician, lawyer, professor, etc. E-mail: SHARPGUY4U@aol.com 1361 ☒☎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Beautiful, Slim, Green-Eyed Redhead—*40, calm, easygoing nature, joie de vivre.* Successful graphic designer, writer. Former actress/model. Somewhat offbeat; sees the ridiculous in things. Refined, intuitive, with subtle spiritual side. *Favorites: European travel, films, skiing,* joking with friends, thunderstorms, hiking Colorado, tennis, sailing. Speaks French. Seeks man of substance/integrity, who appreciates the outdoors; successful, fit (not fanatic), 35-55. 1347 ☒ ☎

Genuine, Bright And Warm—39, handsome, fit, active, successful and Jewish, seeks a similarly special woman. 1358 ☒☎

Bring Your Heart—*To mine. Warm,* loving, kind, professional, single Jewish female, 36, thin, shapely, attractive brunette. Enjoys weekend getaways, walks on the beach, swimming, exercising, sporting events, live music, miniature golf, art exhibits, theater, movies, conversation, cuddling and more. Seeks a handsome, sincere, caring, intelligent, single Jewish male, nonsmoker, 34-42, to share life and forever. Note/photo please. 1386 ☒

FL MD—Jewish, fit, young 63, financially secure, seeks elegant, slim, sensuous Jewish lady, 45-55, for relocation, quality life/commitment. Photo/note. 1366 ☒☎

Sophisticated Knockout—Jewish female *looking for magnificent relationship with* 39-49, real man of substance. 1432 ☒☎

Share The Joys—Of a romantic country inn, a picnic by a waterfall. I have written numerous articles on how to enjoy places close to NY. Due to an eye problem, I can no longer drive. I am looking for a *young lady in her 50s who likes to drive* and explore. I am 58 years old, Jewish, a widower. 1343 ☒☎

Seeking Assertive Lady—Good-looking, athletic business owner, 42, 5'11", 185 lbs, eager to please, would love to meet a fit, attractive lady who enjoys *being pampered. NY/NJ. 1322* ☒☎

Wanted:—Good-looking white male, 37-50, who's successful, sophisticated, in great shape, financially secure and emotionally available. Must have a great sense of humor (laughing is very important to me), and must enjoy adventure *and romance as well as the finer and* simpler things in life. I am all of the above and more. I'm a very attractive blond, blue-eyed woman who's vivacious, sensitive, fun, loving, intelligent, sensual and passionate, who wants to find you. Note and photo, please - will reciprocate. 1313 ☒ ☎

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NYMessage

Sensitive, Romantic—White Jewish male seeks white Jewish woman with initials BK (working at MS in NY), to accompany him on a trip to the Dark Continent. References and photo a must. 1429 ✉

Attention Men—Successful, attractive professional men over 45, interested in meeting a select group of attractive, successful women (MDs, JDs, PhDs, MBAs and other business executives) at a lovely buffet dinner party in a cozy midtown co-op (by invitation only)... Best letter, photos a plus. 1246 ✉ ☎

Asian Female—45, 5'5", seeks thoughtful, sensitive white male, 40s. Loves music, theater, traveling. Photo. 1389 ✉ ☎

Upbeat, Pretty Nurse—Widow, Jewish, 5'6", warm, seeks male, 50-60. 1346 ✉☎

Kindhearted—32, male. Consultant, attractive, Irish background, lived abroad, Ivy graduate school, former collegiate athlete. Love travel, music, movies, working out, cooking, dining, politics. Looking for attractive female, 27-35, who likes the same and believes honesty, experience, humor are foundations of a relationship. Photo and note. 1418 ✉☎

A Real Mensch—43, physician, 5'10", honest, sensitive, witty, athletic, very secure emotionally and financially, with the time and energy to commit to an intelligent, attractive, childless Jewish woman, 28-38, who shares my desire for marriage, children and a lifetime of sharing. My interests include skiing, tennis, travel and flying. Perhaps you can introduce me to some new things. Phone and photo preferred. 1410 ✉☎

Former Male Model—Now successful businessman, 37, nice chauvinist with traditional values - desires intelligent, warm, passionate woman, 25-37, for relaxed dinner, music and boating dates, possible marriage and children. Prefer long-haired, attractive-figured, Italian/Spanish type - but not that important. Single moms okay. Note/photo/phone. 1371 ✉

Dizzy G To Elvis C—Attractive, passionate Jewish woman, 36, 5'7", slim, blond/green, seeks sensitive, spirited man into travel, indie film, lots of music and red wine, for cosmic connection! 1399 ✉

Looking For More In (914)—Attractive, divorced Jewish professional woman, 52, 5'4", slim, fun-loving, affectionate, down-to-earth, into tennis, hiking, skiing, theater and more. Looking for a professional man, 50-62, nonsmoker, sensitive, emotionally stable, communicative, and with a sense of humor. Note/photo. 1413 ✉☎

Good Bad Woman Wanted—32-46. Intelligent. Exciting. Black heels mandatory. Fun guaranteed. 1408 ✉

Vivacious, Attractive—30s Jewish female seeking 30-40-year-old Jewish male for friendship and more. I enjoy athletic activities and quiet evenings at home cuddling with Kukula, my shihtzu. 1406 ✉☎

Looking For A Woman Of Magic—This single Jewish male, young 44, Clint Eastwood look, tall, slim, earthy, exciting and passionate, with many talents and lots to offer, is looking for a fit, slim, sexy, imaginative woman of body, soul and mind, 38 and younger. Any race. 1426✉☎

Franco-Americaine—Brune. Belle et elegante, drole, 43 ans, mince, un enfant adorable. Specialiste internet - cherche a New York (ou Paris) homme libre, cultive, grand, sympathique, successful, pour relation durable. Photo appreciee. 1428 ✉ ☎

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*Sources: 1999 Spring MRI; 1998 Summer MRI

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She looks like the raft of God.

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Results of Competition 946, in which you were asked for voice-over opening lines from An Adventure.

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First Prizes of two-year subscriptions to *New York* to:

The day began badly. I cut myself shaving. The drive to work, through a soupy fog that smothered the city, took forever. The gate guard squinted suspiciously at my I.D., though I had passed through a thousand times. And someone's new BMW sat in my parking space at Naval Intelligence.

A. Shulman, Sarasota, Fla.

Up until now, my life had been pretty ordinary. Then, about a month ago, I fell in with a bunch of people who indulged too much in everything, especially sex and money. I figured I could help them out with both.

J. M. Tribelli, N.Y.C.

CIA ordered me to take Hadley on the London mission—said he was a retired English professor looking for adventure. But when Hadley said, "Between you and I . . . ," I knew he was a phony. If a mission goes wrong, nothing gets you killed faster than working with a phony.

Leonard Sims, N.Y.C.

Runner-up Prizes of one-year subscriptions to New York to:

A light rain was falling when I knocked on the door at 1313 Lindenstrauss. First one knock, then two, then one again. The door opened slowly. A small boy stood there holding a frayed toy bear. He motioned for me to follow him. I did. That was my first mistake.

John Blumenthal, Rye, N.Y.

You live in a small town all your life and you think you know your neighbors. But then something happens . . . and you find out you don't know them. You don't know them at all.

David Chasman, Beverly Hills, Calif.

Thousands of people in Spokane and Amarillo hear a deafening crash of no known origin. The president unexpectedly returns from Nantucket, his vacation canceled. Coincidence? I knew better.

David Rozenson, Newton, Mass.

And Honorable Mention to:

He tightened the reins around his left wrist, eased down into the saddle, kicked the chute door, and growled, "Turn him loose." It looked like he'd give that bronc a good ride. It also looked like he might be a man to ride the River with.

Charley Sampsell, Kalamazoo, Mich.

I had the sinking feeling my Sherpa didn't like me.

Michael Lisbe, Los Angeles, Calif.

The post-lunch crowd drifted through the museum's sculpture garden as I surreptitiously studied the expensively dressed raven-haired beauty drinking in the Giacometti.

Barry S. Gillman, East Brunswick, N.J.

The man with the mole was distinctive enough, but it was the mole that really got your attention. It lived in a box into which daylight rarely visited. So, for that matter, did its master.

Laura Shea, N.Y.C.

They told her not to tell anyone what she had discovered. They told her there were people out there who would do anything to keep it a secret. But did she listen?

Sam Glantzow, Tulare, S.D.

Crouching inside a Dumpster was confining enough, until I saw the bald man running for the trash truck. In one move I turned the bin over and fired. Caught by surprise, the agent spun and fell, and the mask dropped off. I knew her.

Elaine Stallworth, Willow Grove, Pa.

The new patient entered my office and sat down. What's the problem, I asked. You, he answered.

Benjamin Sadock, N.Y.C.

Strange, I thought to myself, why would Russian MIGs buzz Central Park?

Sidney Tombaugh, Maplewood, N.J.

I raced out of the door. Checked my watch as I ran. Fifty-five minutes until they'd arrive at the secure house. But who were they? And where were they from? I searched the barn. My car was gone.

Carleton Carpenter, Warwick, N.Y.

Poisonous vipers dropped from the ceiling. Their hissing filled the stone chamber, and I struggled with the ropes that bound my hands and feet. The Thugees had thought of everything. Almost everything. They had forgotten my Swiss Army knife.

Chuck Smith, Woodbridge, Va.

It was her car, all right. But as I crept closer, I could only wonder how I was going to get it off the edge of that cliff, much less get her out of it.

Michelle Bega, Los Angeles, Calif.

I was sitting in Sawbucks, drinking my ten-dollar cup of coffee, when two shots rang out. That's the kind of thing I hate. Call me sentimental, but I think guns should go "bang, bang."

Edmund Conti, Summit N.J.

I was new in town and needed a job. I got a room at the Y and asked about work. A guy in black leather at the desk said he could help me. What the hell? It was money. Besides, he seemed nice enough.

Don Wagner, Astoria, N.Y.

Hey, I like to wrestle alligators as much as the next guy . . .

Patsy V. Felmet, Wintersville, Ohio

He said to meet him under the boardwalk at 6 A.M. He said he would be wearing a red bathing suit. He said he would bring it with him. There were two men under the boardwalk . . . they were both wearing red bathing suits. I felt like an idiot.

Bonnie Foster, Columbia, S.C.

It had been eleven years, but my heart still remembered how he had whispered "Cara." He sensed a presence and looked back. His gaze revealed only fright; he was no longer the man I once adored but one of those I was trained to hunt.

Valoree J. Celona, N.Y.C.

I went to the top of the hill as his letter instructed. All around me the green English countryside lay deserted. Then the balloon floated into view over the treetops. When it was overhead, he leaned out, grabbed my outstretched arms, and pulled me into the basket.

Suzanne Ostro, N.Y.C.

I peeked out of the window, and there they were—a tall version and a smaller version of English bulldogs with droopy faces. It confirmed the theory that people select animals that resemble themselves.

R. A. Honeygosky, Washington, D.C.

Was I getting too old for summers with the family in the Poconos? Had I, at 17, outgrown the silly legends and tired folklore that so captivated my younger imagination? Like the one about the mythical subterranean

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river joining Lake Wallenpaupak and Loch Ness. Was I really that gullible?

Mitchell A. Kopnick, Janesville, Wisc.

When a 300-pound guy with an Uzi jumps in your car and says, "Drive!" you go.

Lee Bridge Cognetta, Staten Island

The instructions were cryptic. I was to fly to Orly in Paris, take the airport bus to Les Invalides, the No. 7 Metro to Pont Marie, then proceed to a certain bistro on the Ile St. Louis, order a Pernod, and await further instructions.

Marilyn Crystal, Scarsdale, N.Y.

I saw it as clearly as I now see your face.

Joseph Clonick, N.Y.C.

Reginald Woolrich was rich. When he was my college roommate, I hardly realized it—he was a romantic who talked only about principles and honor. And now he had convinced me to help find his missing sister—it would be a noble undertaking. Frankly, I'd rather have had the money.

L. Hoffman, White Plains, N.Y.

Emil said for 50 bucks we could get the answers for the Regents exam . . . in Chinatown . . . at a laundry. And so we went downtown to the source. Do you know how many laundries there are on Mott Street?

Elena Lewnes, Brooklyn

The four-man miniature submarine slipped noiselessly up the Thames. Sean glanced at the empty positions astern. "Who'll be making the return trip then?" he asked. "Charles. Or one or both of the young princes," I replied. "It's a cash-and-carry job, boyo."

Allyn I. Freeman, N.Y.C.

I knew it the first time I saw him. Tommy Kenny could hit. And hit harder than any light-heavyweight I ever saw.

Gene Schinto, Shelburne, Vt.

As I adjusted my ski mask and gear, I suddenly recognized my climbing partner as he hitched his ropes to mine. I hoped he had not seen my face.

Anna Lambiase, Brooklyn

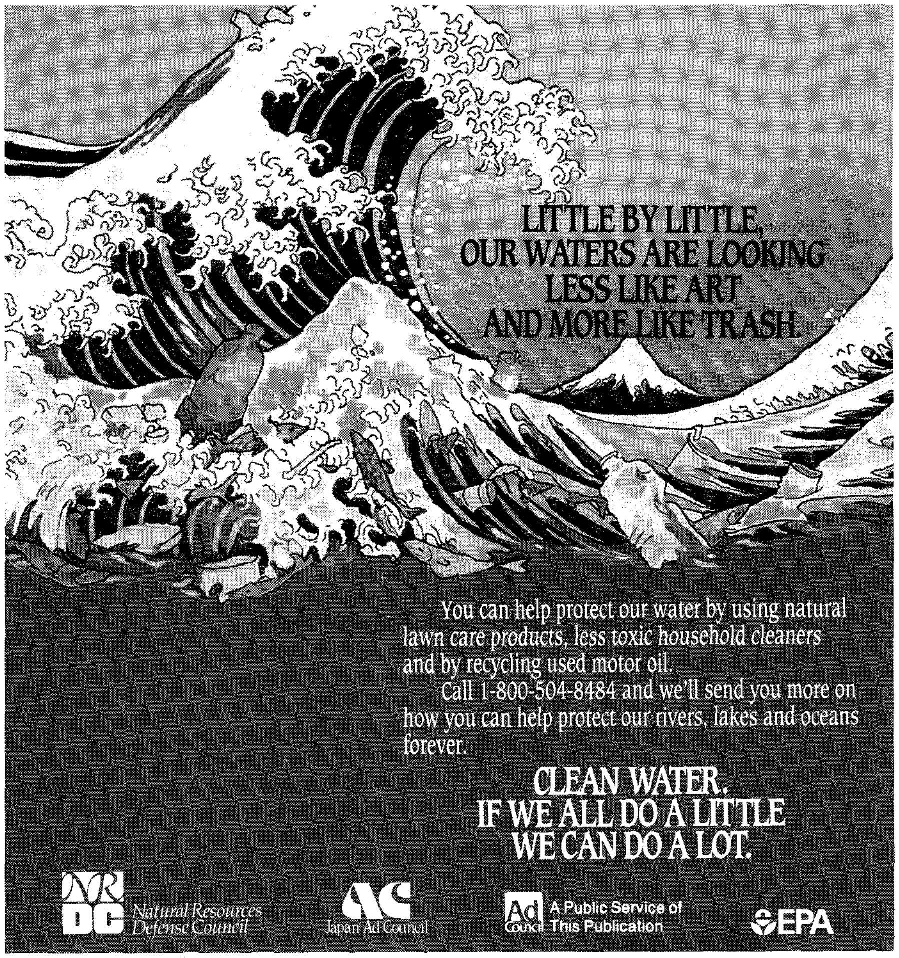
It had been 51 long days since my retirement from the Institute. Now, with the death threats that had been arriving daily, the Big Man there needed old Jake again. Ha! So much for trying my hand at deep-sea fishing.

Weda Mosellie, Philipsburg, N.J.

At first, it didn't bother me. Yes, a few hours ago, I had submitted more than one entry, but they'd never know. Yet as the night wore on, I paced the room nervously until I knew that before the sun had risen, I would break into the post office.

Charles Lubetkin, Springfield, N.J.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 949, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by September 1. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the October 4 issue.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Solutions to last week's puzzles

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C	■	■	■	P	■	T	■	A	■	■	■	D	■	U
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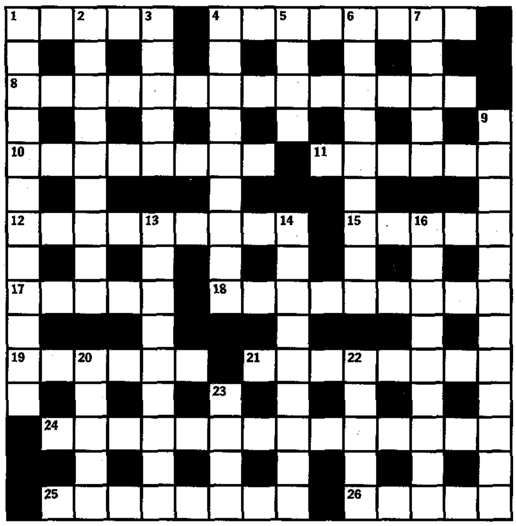
The 'Guardian' Crossword

ACROSS

1 The vale of Oahu. (5)
4 He produced cycles for mobile butchers . . . (8)
8 . . . of which Peter the Painter, enduring one stray bearing, is requiring energy. (3,11)
10 Listener encouraged to take another shilling. (8)
11 Spit and polish originating in one man. (6)
12 I'm brief and to the point: no I'm not! (9)
15 Thus Cyrano inched ahead? (5)
17 Destroying angels are recruiting good time soldier. (5)
18 Note splendid Church House group are backing one's entry with wine and spirit licence. (9)
19,21 4 across's cycle negotiating M1 cones hell-run. (6,8)
24 This makes 4 across's cycle school decline new Ganges model. (14)
25 It ripens apples, yet Helen failed to grasp it. (8)
26 Start playing jazz, hot with two objects. (3,2)



DOWN

1 Shakespeare's best beloved Laertes? Field another! (5-7)
2 Ovacide's vessel? (6,3)
3 Prospero's aide sounds something of a dish. (5)
4 Paid in full. (9)
5 Hopping mad body-snatcher? (4)
6 A tip for the porter. (4-5)
7 Mantras taken from this cult figure. (5)
9 Post-match occasion ending with, DG, reconciliation. (7,5)
13 Boiled rice and mint combined by a scribe of the Hindu Kush. (4,5)
14 A gift of Demosthenes, in a manner of speaking. (9)
16 So, if you want the joint done to a turn . . . (4,5)
20 Hollywood writer who reformed the church. (5)
22 An adherent of natural healing. (5)
23 This queen's supporters bowed. (4)

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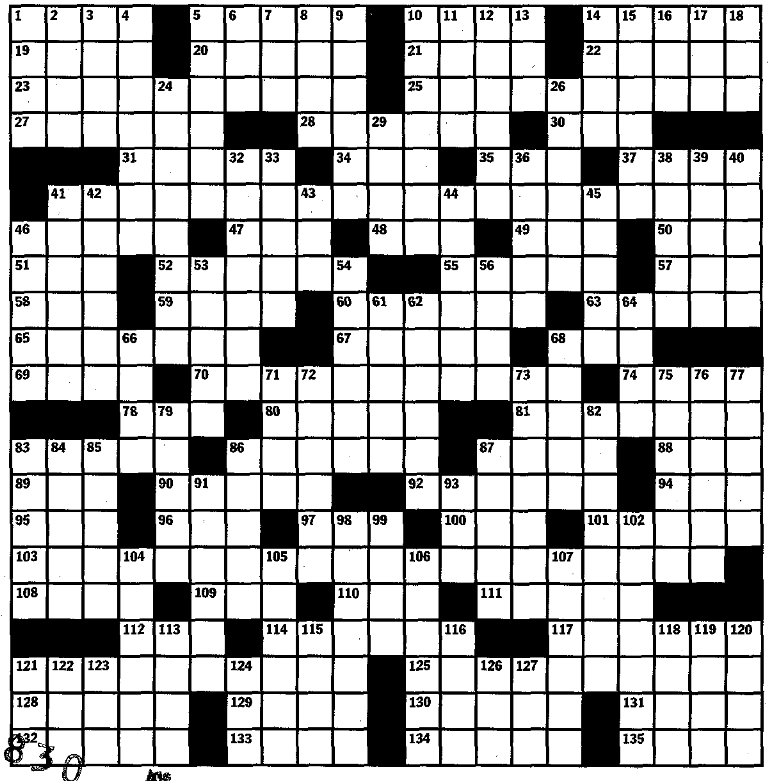
'Film Double Bills': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Oriental sleuth Charlie
5 Uncomplaining one
10 Tug-of-war need
14 Bea Arthur role
19 Like the masked Ranger
20 Hooded winter jacket
21 Rank above viscount
22 Bouffant hairdos
23 MY LEFT FOOT
25 THE ODD COUPLE
27 Durbin of '40s films
28 The Dog Star
30 Na Na preceder
31 —— crow files
34 One of the Bobbsey twins
35 Inner: prefix
37 Little devils
41 FIVE EASY PIECES
46 She loved Jason
47 From —— Z
48 Edible drumstick
49 Fish eggs
50 Aloha garland
51 After an aitch
52 Velvetlike fabric
55 Jockeys' leashes
57 Beaver's construction
58 Pawnee's neighbor
59 Knievel the stuntman
60 Reflexive pronoun
63 Snappish
65 Transylvanian's land
67 End of a Stein line
68 Opposite of neath
69 M.I.T. or R.P.I.
70 BOYZ N THE HOOD
74 Periods in history
78 Third Mrs. Sinatra
80 Grant admission
81 Most macabre
83 See-through
86 Moses of basketball
87 Partner of tried
88 Top of a royal flush
89 Chum
90 Presidential surname, twice
92 Groups of soldiers
94 Do suturing
95 America's monogram
96 Japanese computer co.
97 Sense of pitch
100 We—— (us, hillbilly style)
101 Saints' images
103 I WANT TO LIVE
108 Housemaid's trouble spot
109 Affirmatif
110 Before plunk or plop
111 Word with horn, in the Tyrol
112 Abbr. used in air-conditioning
114 ——-the-heels (shabby)
117 Convert into Morse
121 WHAT EVER HAPPENED TO BABY JANE?
125 A CHILD IS BORN
128 Building addition
129 Oracle
130 Used a crowbar
131 Biblical prophet
132 Video-game name
133 Spur
134 Schoolboys' jackets
135 Stitched line

DOWN

1 Lump of earth
2 Sharpen
3 Daughter in "The Cherry Orchard"
4 Newborn
5 Nursery-rhyme couple
6 Rat-a-——
7 Conquistador's quest
8 Eisenhower and Turner
9 Slot-machine locale
10 Tint over
11 Where Diamond Head is
12 Adjust beforehand
13 State tree of Massachusetts
14 ONE POTATO, TWO POTATO
15 Amorous liaison
16 William Tell's canton
17 The i's have it
18 Sigmoid form
24 Sporting a beard
26 Equal-angled figure
29 Actor Julia
32 Florida race place
33 Greatly praise
36 Calligraphy stroke
38 Gelatin shapers
39 Fabric fold
40 Viscous, as mud
41 Made an entrance, on the stage
42 Offbeat language forms
43 Thou, updated
44 Exit
45 Fictional Beau
46 New Zealand aborigine
53 Tony musical of 1980
54 Theater district
56 Grades 1–6: abbr.
61 Amtrak conveyance
62 Fourteen-line verse
64 "I hope to see London once —— die"
66 "When My Baby Smiles ——" (1920 tune)
68 A point ahead
71 Ancient mideast kingdom
72 He plays Frasier
73 Spray can
75 Apply logic
76 Attempt on Everest
77 Ragout, goulash, etc.
79 Teheran citizen
82 Hospital physician
83 Pluckiness
84 Is wearing
85 Happify
86 —— Picchu
87 Skater Harding
91 Roundabout way
93 Feel remorse
98 Ungainly
99 It means nothing in France
102 Spiral shells
104 "Cats" composer
105 "The Divine Miss M"
106 Kin of a milk shake
107 Overturns
113 MIRACLE ON 34TH STREET
115 Butter sub
116 Bakery buy
118 Seep
119 Picasso model Maar
120 Cheese from Holland
121 Sheep's remark
122 Aardvark's tidbit
123 Ribonucleic acid
124 Clairvoyant's talent, for short
126 Braz. resort port
127 Poetic nightfall



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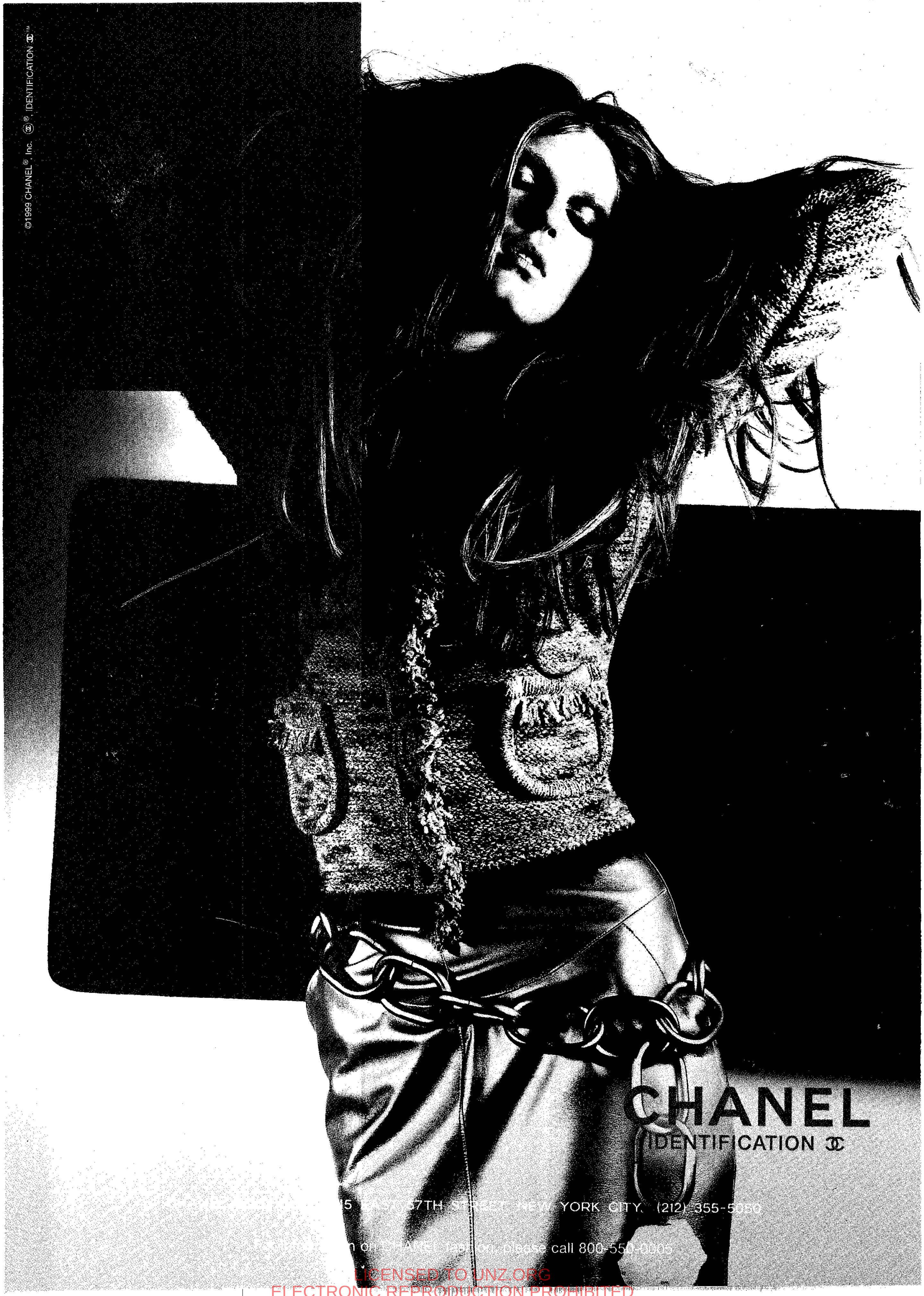

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